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ARCHAEOLOGICAL DISCUSSIONS¹

SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN CURRENT PUBLICATIONS

SIDNEY N. DEANE, *Editor*
Smith College, Northampton, Mass.

GENERAL AND MISCELLANEOUS

A Handbook of Archaeology for Travellers.—The British Museum has published a small handbook entitled *How to Observe in Archaeology: Suggestions for Travellers in the Near and Middle East* (London, 1920; 103 pp.; cuts). An introductory chapter by G. F. HILL is followed by a chapter on archaeological method by W. M. FLINDERS PETRIE, describing the necessary material outfit for archaeological work, and dealing with methods of recording discoveries, drawing and copying, photography, etc. The other chapters give summary accounts of the kinds of antiquities which may be found in Greece (J. P. DROOP), Asia Minor (J. G. C. ANDERSON and J. L. MYRES), Cyprus (J. L. MYRES), Central and North Syria (D. G. HOGARTH), Palestine (R. A. S. MACALISTER), Egypt (W. M. FLINDERS PETRIE), and Mesopotamia (H. R. HALL). The illustrations are line drawings of types of pottery and other small antiquities, and tables of alphabets and hieroglyphs. An appendix gives the laws of the several countries of the Near East relating to the excavation and exportation of antiquities.

Classical Antiquities in the University of Pennsylvania Museum.—A recent number of *Mus. J.* (XI, 1920, pp. 3–50, 4 pls.) is devoted to a general description of the Mediterranean collections of the Museum, prepared by ELEANOR F. RAMBO. It includes descriptions of the Cretan and Cypriote antiquities, Greek and Italic vases, Etruscan pottery, bronzes, etc., ancient glass, classical sculptures, and reproductions of ancient art.

Antique Glass.—A brief discussion of the various kinds of antique glass and its uses is written by R. PARIBENI in *Rass. d'Arte*, VII, 1920, pp. 154–157 (8 figs.).

Bronze Harness-Ornaments.—In *B. Soc. Ant. Fr.* 1919, pp. 206–208, is a communication from GEORGES CUMONT regarding a series of puzzling objects of bronze published by A. Héron de Villefosse: sockets of bronze flanked by

¹The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor DEANE, Editor-in-charge, assisted by Professor SAMUEL E. BASSETT, Professor C. N. BROWN, Miss MARY H. BUCKINGHAM, Dr. T. A. BUENGER, Professor HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor LEWIS B. PATON, Professor A. S. PEASE, Professor S. B. PLATNER, Professor JOHN C. ROLFE, Dr. JOHN SHAPLEY, Professor A. L. WHEELER and the Editors, especially Professor BATES.

No attempt is made to include in this number of the JOURNAL material published after December 31, 1920.

For an explanation of the abbreviations, see pp. 108–109.

two bronze rings. Franz Cumont and other scholars have thought that the two flanking rings were designed for the passage of reins. Georges Cumont objects that the rings show no sign of wear within; that they sometimes have lateral openings which would make them impracticable for the use suggested; and that they are often irregular in shape. He thinks the objects in question were simply ornaments of the harness, and compares with them a harness-ornament which appears in old prints representing Neapolitan scenes of the early nineteenth century.

The Magic of Solomon.—In *B. Com. Rom.* XLVI, 1918, pp. 85–100, G. CALZA discusses the magic art of Solomon in the Graeco-Roman literary and artistic tradition.

Manuscripts Collected by Minoides Mynas.—In *C. R. Acad. Insc.* 1919, pp. 308–311, H. OMONT adds some notes to a former account of the discovery of Greek manuscripts at Mount Athos and in the Orient by Minoides Mynas, 1840–1855 (see *Mém. Acad. Insc.* XL, pp. 337–421). Through a recent gift the following manuscripts from Mynas' collection have been added to the Bibliothèque Nationale: (1) a fragment of the tenth century containing the maritime law of Rhodes; (2) a fifteenth century copy of the *Epanagoge Aucta*, a manual of Graeco-Roman or Byzantine law; (3) a diary of Mynas' visits to Mount Athos, with description of and transcripts from the manuscripts which he had examined.

The Origin of the Semitic Alphabet.—In *J.R.A.S.* 1920, pp. 297–303, A. H. SAYCE discusses certain non-Egyptian graffiti discovered by Petrie at the traditional Sinai. The characters are Egyptian, but are not used with Egyptian values. They are usually written in vertical columns, and are read from right to left. Most of the phonetic values have been determined. They are the initial letters of the Semitic words that correspond to the Egyptian hieroglyphs. The use of the Egyptian hieroglyphs as alphabetic letters suggested to some Semitic genius the employment of them to represent the initial sounds of the Semitic words with which they corresponded. Naturally more than one hieroglyph could be employed for this purpose in the case of each letter, and accordingly we find at Sinai two different pictographs representing the letter *l*, while the South Arabian alphabet when compared with the Phoenician not only shows additional characters needed to express sounds that had been lost further north, but also variant forms of the same letter. These Sinaitic inscriptions probably belong to the period of the eighteenth dynasty.

Silver in Prehistoric and Proto-Historic Times.—In *Archaeologia*, LXIX, 1920, pp. 121–160 (14 figs.) W. GOWLAND discusses the mining, smelting and general use of silver in early times. It is not found in Europe until the Bronze Age, and objects of silver are rare north of the Alps as late as the epoch of La Tène. In Babylonia it was in use as a monetary standard as early as Manishtusu of Kish (ca. 4500 B.C.). A silver vase dedicated by Entemena, king of Lagash, dates from the same period. In Egypt silver was still rare in the twelfth dynasty, though known in late prehistoric times. It was found in the First City at Troy, and in great abundance in the Second City, which is supposed to date from about 2500 to 2000 B.C. In Crete very little silver has been discovered, the earliest objects dating from Middle Minoan times. Many silver vessels were found in the shaft graves at Mycenae; one in Grave I was 2 ft. 6 in. high and 1 ft. 8 in. in diameter. The silver used at Mycenae, like

that at Troy, was obtained by cupellation from argentiferous lead, as analysis proves. The Mycenaeans probably obtained it from Laurium by surface workings. These mines had ceased to be productive in Homeric times, but as a result of discoveries made early in the fifth century B.C. they were reopened and operated until the time of Strabo. Since 1864 they have again been worked. They do not yield true silver ore, but galena and cerussite, so that lead is the first product of the smelting. Remains of the furnaces used by the Greeks at Laurium have been found in sufficient number to make a restoration certain. The Hittites obtained silver from the Taurus range where there are numerous ancient workings. In Etruria a silver fibula has been found dating from 1000-900 B.C., but there is no evidence of mining there, and most of the silver objects which have been brought to light were probably imported.

The Ustinow Collection.—In *Videnskapsselskapets Skrifter*, II, Hist.-filos. Klasse, No. 3, pp. 3-28 (29 figs.) F. POULSEN discusses selected sculptures from the collection in Christiania of the late Baron Ustinow, for many years a resident of Jaffa: (1) a primitive bronze statuette of Syrian origin, to be dated in the ninth or eighth century B.C.; (2) a marble male torso, 0.86 in height, in the style of Critius and Nesiotes; (3) a fragmentary head of Zeus in marble, resembling the Serapis of Bryaxis; (4) a marble bust of the aged Sophocles, in the form of a herm (Fig. 1), the original of which is to be dated early in the fourth century; not, however, a literal portrait; (5) a marble bust of Olympiodorus, also of herm shape (Fig. 2), from an original of



FIGURE 1.—AGED SOPHOCLES:
CHRISTIANIA.

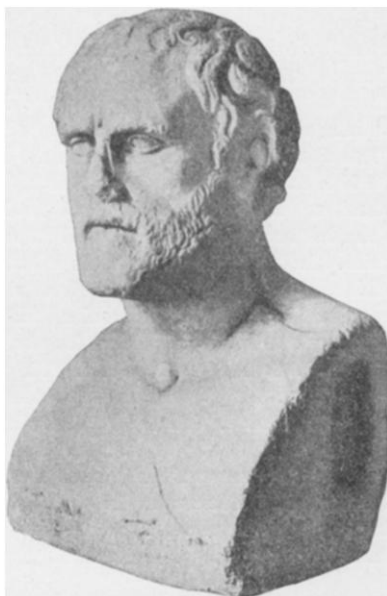


FIGURE 2.—OLYMPIODORUS:
CHRISTIANIA.

the early Hellenistic period; (6) a Roman child's head, in marble, the coiffure of which indicates the dedication of the child to Isis (Fig. 3).

Wooden Barrels of the Roman Period.—In *R. Ét. Anc.* XXII, 1920, pp. 207–209 J. BREUER describes fragments of barrels found on the site of the colony of Olpia Noviomagus (Nymegen), in Holland, and gives a list of sites in Scotland, Germany, and Holland where other evidence of the Roman manufacture of barrels has been found.

Ritual Significance of Gestures.—In *R. Hist. Rel.* LXXX, 1919, pp. 30–85, W. DEONNA, maintaining that many attitudes of divine figures in late classical art which have usually been interpreted as *genre* motives are really of religious

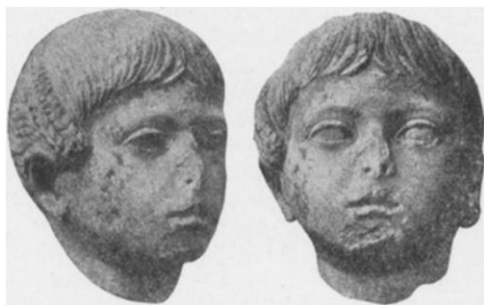


FIGURE 3.—PORTRAIT HEAD OF A CHILD:
ROMAN: CHRISTIANIA.

origin, examines the associations of the gesture of the raised arms, and concludes from a study of Egyptian, Babylonian, Hittite, Greek, and Roman monuments that this gesture is especially connected with deities of light, and was originally motivated by some actual burden supported by the arms. Later it was adopted by worshippers of these deities as an attitude of adoration.

It is frequently accompanied by cosmic symbols, and is found in representations of those deities of whom Apollo and Aphrodite are the counterparts among the Greeks. Attitudes in which only one hand is raised are also found to have religious meaning and are common to Apollo and Aphrodite as luminary deities.

The Problem of Totemism.—In *R. Hist. Rel.* LXXX, 1919, pp. 86–153, 193–270, A. VAN GENNEP continues his studies on the nature and origin of totemism. In sections XXI–XXV he discusses totemism in Northern Africa in ancient and modern times, and its relation to totemism in other parts of Africa. In XXVI–XXX he deals with the general problem of totemism, with much reference to the beliefs of North American Indians, and gives a table of the several theories on this problem, followed by a brief exposition of his own view, which he describes as *classificatoire, parentale, et territorialiste (sociale)*.

What Is Soma?—In *J.R.A.S.* 1920, pp. 349–351, E. B. HAVELL throws new light on the plant from which the *soma*, or sacred drink of the Vedas was manufactured. The Vedas state that the plant resembled cows' udders, that it was like the fingers of a man's hand, that it was tawny in color, and that it grew on the mountains. The Brahmanas state that *dūb* and *kusha* grass might be substituted for it. In view of these facts it is probable that the *soma* plant was *Eleusine coracana*, or *rāgi*, the common millet still used in the eastern Himalayas for making the intoxicating drink known as *marua*.

EGYPT

Egyptian Antiquities in the Museo Nazionale, Rome.—In *Ausonia*, IX, 1919, pp. 1–10 (pl.; 5 figs.) G. FARINA describes some Egyptian objects in the Museo Nazionale, including (1) the upper part of a statue in dark granite, representing a king of the Middle Empire; (2) a fragment of a granite relief, representing gods and religious ceremonies, Ptolemaic; (3) an anthropoid mummy-case, Ptolemaic; (4) a limestone capital, quadruple campaniform, Ptolemaic; (5) a fragment of a statuette of a seated lady, green granite, Ptolemaic; (6) a fragment of a statue of a kneeling figure, in serpentine, Roman date; (7) a statuette of a woman seated on a throne, basalt, Roman date; (8) a statuette of Bes, black basalt, Roman date; (9) a statue of a Pharaoh in black basalt, Roman date.

Egyptian Coinage of the Ptolemaic and Earlier Period.—In *R. Ital. Num.* XXXIII, 1920, pp. 5–70, A. SEGRÈ gives an account, dependent in large measure on the study of papyrus-documents, of the circulation and evaluation in Egypt and neighboring lands of Ptolemaic and pre-Ptolemaic coins. It is prefaced by a summary of the beginnings of coinage in the ancient world, and by a survey of actual Ptolemaic coins, the latter depending mainly on the well-known Greek work of Svoronos.

The Festival of Adonis.—In *R. Ét. Gr.* XXXIII, 1920, pp. 169–222, G. GLOTZ bases upon a fragmentary papyrus (*Flinders Petrie Papyri*, III, No. 142) and on Theocritus XV a detailed reconstruction of the program of the three days' festival of Adonis celebrated in Egypt under Ptolemy II. The cult of Adonis, organized in Alexandria by Arsinoë, was so successfully propagated by Philadelphus as a part of Egyptian religion that Adonis Osiris came to be regarded in late times as an Egyptian god imported into Phoenicia. The first day of the festival, the seventh of an unnamed month, was a day of joy, the one described by Theocritus; the second a day of mourning and abstinence; and the third a day of mysteries, in which the sacred pantomime of the resurrection of Adonis was performed at the *deikterion*.

A German Prophetess in Egypt.—An ostrakon from Elephantine, originally published by Dr. Schubart in *Ber. Kunsts.* XXXVIII, p. 328, is the subject of comment by T. REINACH in *R. Ét. Anc.* XXII, 1920, pp. 104–106. It contains the names of several officers and other functionaries attached to the staff of the prefect of Egypt. The most interesting of these is *βαλουβουργ*, described as *Σήνονι συμβύλλα(ς)*. The reading should probably be *Σέμωνι*. The prophetess Walburg apparently belonged to the same nation in the region of the Elbe as Ganna, the German prophetess mentioned by Dio Cassius (LVII, 5, 3). Her name recalls the Walpurgisnacht.

The Gnomon of the Idios Logos.—In *Ber. Kunsts.* XLI, 1920, pp. 72–90 (fig.) W. SCHUBART describes an important papyrus, of which he has already published a scientific text (*Der Gnomon des Idios Logos*, I, Der Text, Berlin, 1919). This document gives in detail the regulations by which the Idios Logos, as a branch of the financial administration of Egypt under the Romans, was governed. A complete translation, together with a commentary on the historical significance of this papyrus, is given.

BABYLONIA AND ASSYRIA

The Tower of Babel.—The opinion is generally accepted that the tower mentioned in *Genesis*, xi is to be identified with the *ziggurat*, or temple-tower, *E-temen-an-ki*, that stood in front of *E-sag-ila*, the temple of the god Marduk in Babylon. This view is contested by E. G. H. KRAELING, in *J.A.O.S.* XL, 1920, pp. 276–281, who identifies it rather with the temple-tower of Borsippa, anciently called *E-ur-imin-an-ki*, and now known as Birs Nimrud. His reasons are that this tower is described as unfinished by the J document in *Genesis*, which indicates that the story originated in the eleventh century B.C. Now there is no evidence that the tower of Babylon was unfinished at this period, while there is evidence from a boundary stone of Merodach Baladan I (1201–1150 B.C.) that at this time the tower of Borsippa had only four stages. Moreover, in the 137th fable of Hyginus it is said that Mercury multiplied languages and divided the nations. Mercury is Nabu, the god of Borsippa, and here the confusion of tongues, which *Genesis*, xi connects with the tower of Babel, is associated with the tower of Borsippa.

The Origin of the Kaunākēs.—In *J.R.A.S.* 1920, pp. 326–329, S. LANGDON shows that the Greek garment called *kaunākēs* is both in name and in form of Sumerian origin. The most ancient Sumerian statues are dressed in a woollen skirt so woven as to represent the locks of a sheep-fleece. This primitive garment ceased to be worn by the Sumerians themselves after the archaic period which ends with the dynasty of Akkad. Henceforth in pure Sumerian art we find the skirt worn only by deities. The Sumerian name was *gú-èn* or *gú-an-na*, which passed over into Semitic as *guannaku*, the original of the Greek *kaunākēs*. The Greek *kaunākēs* was imported from Asia, and Aristophanes mentions Sardis and Ecbatana as the principal centres of its manufacture.

A Royal Treasure at Nippur.—In *Mus. J.* XI, 1920, pp. 133–139 (fig.) L. L(EGRAIN) publishes a tablet from Nippur in the Museum of the University of Pennsylvania describing a royal treasure of 125 objects of gold and precious stones stored at a place known as Ardi-Belit. The tablet dates from the fifth year of Nazimaruttash, ca. 1300 B.C.

A Sumerian Code of Laws.—In *Mus. J.* XI, 1920, pp. 130–132, V. S(CHEIL) translates three Sumerian tablets in the Museum of the University of Pennsylvania published by H. F. Lutz in *Selected Sumerian and Babylonian Texts* (see *A.J.A.* XXIII, 1919, p. 419). They are part of a code of laws which served as the source for the Code of Hammurabi. Three paragraphs have to do with land culture; two with buildings; two with slaves; two with the responsibility of hired men; and five with family affairs. Some of the sentences in Hammurabi's Code are servile translations into Babylonian of these Sumerian laws which are about a thousand years earlier.

The Sumerian Original of the Biblical Ellaser.—Ellaser in *Genesis*, xiv, 1 has been supposed to be identical with Larsa in Semitic Babylonian. The Sumerian name of this place is written *ZA-ra-ár*, but S. LANGDON shows in *J.R.A.S.* 1920, p. 515, that the phonetic value of *ZA* is *ila*, so that the name should be read *Ilarar*. By dissimilation of the *r* this became *Ilasar*. The Biblical form of the name in *Genesis*, xiv, 1 is based directly upon the Sumerian rather than upon the later Babylonian form of the name, which proves the antiquity of *Genesis*, xiv.

The Kings of Genesis xiv.—In *Z. Alttest. Wiss.* XXXVI, 1916, pp. 65–73, F. M. T. BÖHL, rejects the identification of Amraphel with Hammurabi, of Arioch with Rim-Sin (Eri-Aku?) and of Ellasar with Larsa, and attempts an entirely new chronological location of the chapter. Tid'al, King of Nations, in *Genesis*, xiv he identifies with Tudhalia, the sixth of the great Hittite kings, who was contemporary with Rameses II about 1250 B.C. Amraphel is not king of Babylon in *Genesis*, xiv but of Shin'ar, which is the same as Shanhar in the Amarna letters. This was the name of the old empire of Mitanni which once stretched far enough to include Babylon, but was not identical with Babylonia. The name Arioch occurs also in *Dan.* ii, 14 f. and *Judith*, i, 6, which suggests Persian affiliations. This recalls the fact that the Mitanni people, according to the documents discovered at Boghazkeui, worshiped the Aryan gods Mithra, Indra, and Varuna. Chedor-La'omer is a good Elamite name, Kudur-Laghamar, but he is not known as a contemporary of Hammurabi, and may well have been a predecessor of Shutruk-Nahunt I and his son Kudur-Nahunt II who brought the Kassite dynasty of Babylon to an end. He would then have lived about 1250 B.C. and have been a contemporary of Tid'al, King of Nations. According to this construction, all the characters in *Genesis*, xiv lived about 1250 B.C., and this is a more natural time to look for Abram, the Hebrew than in the time of Hammurabi, 2100 B.C.

The So-Called Chedorlaomer Texts.—In *Orientalistische Studien Fritz Hommel Gewidmet* (*Mitt. Vorderas. Ges.* XXI, 1916, pp. 69–97) A. JEREMIAS subjects the so-called Chedorlaomer Texts of the British Museum to a fresh examination and publishes the texts in transcription and translation. The tablet dates at the earliest from the twelfth century B.C. on account of its mention of the *Umanmanda*, or Indo-Europeans, but it describes an ancient invasion of Babylonia by the Elamites. The name Tudhula certainly occurs in the text, and is the equivalent of Tid'al, one of the Eastern kings in *Genesis*, xiv. If Arad-Eaku can be read Eri-e-a-ku, then this equals Arioch of *Genesis*, xiv. The name written ideographically *KU-KU-KU-KU-MAL-KU* cannot be read Kudur-Laghamar, *i.e.*, Kedor-la'omer, but is to be read Kudur-Nahunte. This was the name of a famous Elamite conqueror who ravaged Babylonia 2285 B.C. He would not correspond with the era to which Abram is assigned by Hebrew tradition. It is possible, however, that his name is a mistake for Kudur-Laghamar, which is a perfectly good Elamite name.

A Specimen of Babylonian Wisdom Literature.—Two fragments of a Babylonian philosophical dialogue have been published by Ebeling and by Reisner, and now some new fragments of the text have come to light which have led E. EBELING to publish a new transcription and translation of the document in *Mitt. Vorderas. Ges.* XXIII, 1918, pp. 50–70. In its critical and pessimistic outlook on life the Babylonian dialogue offers a parallel to *Ecclesiastes*. The Babylonian author, like the Hebrew, tries various kinds of activities and finds that none of them brings happiness. Like *Ecclesiastes* he advises us to be neither righteous nor wicked for there are disadvantages as well as advantages attendant on righteousness and the same is true of wickedness. His final conclusion is the same as that of *Ecclesiastes*, "Vanity of vanities, all is vanity," and the day of death is better than the day of birth. The text is discussed also by G. B. GRAY in *Exp. Times*, XXXI, 1920, pp. 440–443.

SYRIA AND PALESTINE

Prehistoric Palestine.—In *Mitt. Anth. Ges.* XXXIV, 1914, pp. 81–135 (24 figs.) A. KOHN gives a comprehensive *résumé* of the prehistoric periods of Palestine, from the Eolithic to the Iron Age, including descriptions of characteristic implements, pottery, dwellings, graves, etc.; also a bibliography and charts illustrating the relations of Palestinian civilization in its successive periods to contemporary periods of other Mediterranean civilizations. Palestine has never been the centre of original cultural development, but has been subject to successive waves of foreign influence. The backwardness of Palestine in these early periods is due to its geographical isolation.

Hebrew Uses of Fire.—In *Mitt. Anth. Ges.* XLIV, 1914, pp. 136–151 (4 figs.) A. DACHLER discusses the use of fire among the Hebrews, basing his conclusions for the most part on the Old Testament and the Talmud. Sacred fires, sacrifices, methods of cooking and illumination, furnaces, smithies, and potteries are considered.

A Hittite Settlement in Jerusalem.—*Ezek.* xvi, 3 says of Jerusalem: "Thy father was an Amorite and thy mother a Hittite." *Gen.* x, 15–17 makes Jebus (Jerusalem) a "brother" of Heth. Uriah the Hittite who lived at Jerusalem in the time of David (*II Sam.* xi, 3) has a name ending in *ia* like Ushpia, Kikia, Gilia, and other Hittite names. In view of these facts A. JIRKU, in *Z. D. Pal.* V. XLIII, 1920, pp. 58–61, subjects the letters from Jerusalem found at Tell el-Amarna to a new examination in order to find traces of Hittite influence. The name of the King of Jerusalem, Abdi-Hiba, is compounded with the name of a Hittite goddess, and in his letters he uses the formula "land of the city of N. N." which does not occur in the other Amarna letters but is the regular usage of the Hittite tablets of Boghazkeui. These facts indicate that Abdi-Hiba himself was a Hittite; and, according to one of his letters, he was born in Jerusalem, so that a Hittite occupation of the city for a considerable period is assured.

Necessity of Excavations at Jerusalem.—In *R. Hist. Rel.* LXXIX, 1919, pp. 319–326, RENÉ DUSSAUD calls attention to the urgent necessity of excavation on the site of the Temple at Jerusalem. Architectural restorations of the temple have hitherto been based on the dimensions given by the prophet Ezekiel, which are of less value than those recorded in *I Kings*. The literary data should be tested by examination of the actual site, and some architectural details of great interest might be recovered. The excavation could be carried on without disturbing the Mohammedan cult.

A Synagogue of the Period of Herod.—A Greek inscription discovered on the Hill of Ophel in Jerusalem in 1914 is published with full commentary by C. CLERMONT-GANNEAU in *Syria*, I, 1920, pp. 190–197 (pl.) It records the erection of a synagogue together with a hostelry for the entertainment of strangers by Theodotus, son of Vettienus, priest and archisynagogus. The inscription must be dated before the destruction of the city by Titus, and the synagogue was possibly the synagogue of the Libertini, mentioned in the *Acts of the Apostles*, vi, 9. The dedicator may have been a son or grandson of one of the Jews who were taken to Rome as captives by Pompey. The name Vettienus suggests that Theodotus' father, probably a freedman, had taken a Roman name derived from that of his former proprietor, Vettius. It is interesting to recall that a certain Vettienus is mentioned in Cicero's Letters as a

successful and intelligent *argentarius*. It may have been his son who used a part of his inherited wealth to provide for the comfort of other expatriated Jews who visited Jerusalem at the time of the Passover.

The "Holy Place" of 'Ain Dûk.—Towards the middle of September, 1918, a Turkish shell fired from a battery at El-Ghôranyeh against the British trenches at 'Ain Dûk, northwest of Jericho, laid bare part of an inscribed mosaic (see *A.J.A.* XXIV, 1920, p. 175) which, as the inscription itself testified, was part of an old Jewish "holy place." The inscription reads: "Honored be the memory of Benjamin the Manager, son of Josah. Honored be the memory of everyone who exerts himself and gave or shall give (?) in this holy place, gold or silver, or any valuable. . . . In this holy place. Amen." "Holy place" was a term used by the Essenes, and it is known that the Essenes lived in precisely these parts around the mouth of the Jordan and the Dead Sea. Further there are indications of animal and human representations, and the *motifs* recall Galilean rather than Jewish usage. It is possible, therefore, that Dûk lay outside the border of orthodox Jewish usage. The ancient name of the place was Dagoni. The discovery is discussed by H. VINCENT, *B. Bibl.* XVI, 1919, pp. 532-563; S. A. COOK, *Pal. Ex. Fund.* LII, 1920, pp. 82-87; A. MARMORSTEIN, *ibid.* pp. 139-141; C. C. TORREY, *J.A.O.S.* XL, 1920, pp. 141-142.

The Habiru and the Hebrews.—In *Exp. Times*, XXXI, 1920, pp. 324-329, S. LANGDON summarizes all the evidence at present available as to the identity of the Habiru who are described in the Amarna letters as invading Palestine about 1400 B.C. He shows that the identity of the Habiru with the people written ideographically *SA-GAZ* is certain from the identification of gods of the Habiru and gods of the *SA-GAZ* in the tablets discovered by Winckler at Boghazkeui. This shows that the Habiru were a race, and the name itself is properly a gentile form. All the latest evidence goes to show that the Habiru are to be identified with the Hebrews in the wider sense, *i.e.*, not merely Israel, but also the kindred peoples whom the Old Testament classifies as children of Eber.

Yahweh in the Mesha Inscription.—In line 18 of the so-called Moabite Stone, or Inscription of Mesha, King of Moab, the following consonants occur: *W'QH MShM' · · LY YHWH*. The lacuna is usually supplied from line 12 so as to read '*R'L*', and the line is translated, "I took from thence the altar-hearths of Yahweh." In *J.R.A.S.* 1920, pp. 175-184 A. COWLEY suggests instead the restoration '*ShR LY*', and translates, "I took from thence that which should be for me." He shows that it is probable that '*R'L*' means only "mighty man," as in line 12, so that the translation "altar-hearth" is inadmissible in line 18. In this case all early epigraphic evidence for the writing of the divine name as *YHWH* disappears. Everything seems to show that the early, or at least pre-exilic form of the name was *Yāw*.

A Samaritan Periapt.—In *J.R.A.S.* 1920, pp. 343-346 (2 figs.), E. J. PILCHER describes a small amulet which is remarkable as being the first known example of a bilingual in Greek and Samaritan. On the obverse it bears the inscription in Samaritan, "None like the God of Jeshurun"; on the reverse, in Greek, "One God, help thou Marciane."

A Maker of Phoenician Glass.—In *Syria*, I, 1920, pp. 230-234 (4 figs.), RENÉ DUSSAUD describes a glass cup found at Sidon, and now in the British

Museum. It is signed by the maker, Jason. The provenance confirms the importance of Sidon as a centre of glass manufacture. M. Dussaud also calls attention to two skilfully modelled glass fish, which were discovered at Tyre and are now in the Louvre. They were intended as ornaments on glass vases, and cups actually ornamented with similar fishes have been found in Rome and at Trier. These were undoubtedly imported from Phoenicia.

Ancient Architecture in Syria.—With the issue of the sixth part of his *Ancient Architecture in Syria*, Section B, dealing with the ruins of the Djebel Sim'ân Professor HOWARD CROSBY BUTLER has completed the publication of the discoveries made in Northern Syria by the Princeton Expedition in 1904-1905. As in the earlier volumes numerous photographs and plans of ruined churches and other buildings are reproduced, as well as drawings showing elevations and various architectural details. The sites discussed are Dêr Sim'ân (Telanissus), Kal'at Sim'ân, Takleh, Basufân, Kefr Lâb, Burdj Hêdar, Kafr Nabo, Brâd (Barade), Burdj il-Kâs, Kalôta, Kal'at Kalôta, Kharâb Shems, Zûk il-Kebîr, Banastûr, Bashamra, Surkanya, Fafirtîn, Burdjkeh, Bazîhir, Batûta, Kharab il-Mesh-hed, Kefr Antîn, Simkhâr, Shêkh Slemân and Mshabbak. [*Ancient Architecture in Syria*, Section B, *Northern Syria*, Pt. 6 *Djebel Sim'an*. By HOWARD CROSBY BUTLER. Pp. 261-359; pls. 23-26; figs. 279-391. Leyden, 1920, Late E. J. Brill. 4to.]

A Statuette of Zeus Dolichenus.—In *Syria*, I, 1920, pp. 183-189 (pl.; 2 figs.) FRANZ CUMONT discusses a marble statuette of Zeus Dolichenus said to have been discovered in Syria, not far from the site of Doliche. The provenance is interesting, for few memorials of this Syrian cult, which was widely disseminated in the Roman empire, have been found in the country of its origin. The marble, which is of inferior workmanship, represents the god in a Phrygian cap, but with the cuirass and *paludamentum* of a Roman soldier. He stands on the back of a bull. An altar behind the bull gives the group mechanical stability. It is inscribed as a dedication of Crispus and Silvanus. Its Syrian provenance proves that the type of Zeus Dolichenus which shows him in the guise of a Roman warrior is not of occidental origin. In an earlier period his dress was in imitation of that of Eastern kings; in the Roman age the costume of the Roman emperor was imitated. Probably the marble group is a copy of one of bronze which stood in the temple at Doliche. Another type of this god, exemplified in a statue found at Carnuntum on the Danube, shows him somewhat less grotesquely, with one foot on the neck of a couchant bull. A goddess whose cult was associated with that of Zeus Dolichenus, known in Latin inscriptions as Juno Regia, is regularly represented as standing on the back of a cow, hind, or lioness. An interesting example of this type was found at the camp of Cilurnum (Chesters) in Northumberland. Zeus Dolichenus has close affinities with the Iranian god Ahoura-Mazda, and his worship was associated with the Mithraic cult. Further light on the relation of Syrian and Iranian cults may be expected from excavations in Syria.

Coins of Mazaeus.—In *A. J. Num.* LIII, Pt. VI, 1919, pp. 1-42 (2 pls.) E. T. NEWELL attributes two series of coins of Mazaeus, Satrap of Syria and Cilicia, to a mint at Mydriandrus. They have usually been assigned to that of Tarsus.

Coinage of the Seleucids.—In *A. J. Num.* LI, 1917, pp. 1-151 (13 pls.) is an elaborate article by E. T. NEWELL on The Seleucid Mint of Antioch. Al-

though hampered by his inability to secure casts of coins in Europe because of the war Mr. Newell believes that he has been able to give "a more or less clear outline of the issues [of the mint at Antioch] as a whole, to show their real sequence, and to throw in relief the comparative importance of this coinage and the light it sheds on the history of the times." He begins with Seleucus VI, 246-226 B.C. and closes with Antiochus XIII, ca. 65 B.C., dealing fully with gold and silver issues, incidentally with bronze coins.

ASIA MINOR

The Hittite Language of Boghazkeui.—In *J.R.A.S.* 1920, pp. 49-83, A. H. SAYCE subjects the recent publications of Professor Hrozný of Vienna to a searching criticism. He holds that Hrozný's assignment of Hittite to the Indo-European group of languages is hasty, and is not warranted by the phenomena of the language so far discovered. The main evidences alleged are *wâdar*, "water" with its genitive *wedenas*, participles in *-nt*, *kuis* "who" and *kuid* "what," *ug* "ego," *ammug* = $\epsilon\mu\omicron\iota-\gamma\epsilon$, *zig* "thou," *iya-mi* "I make," *iya-si* "thou makest," *iya-(n)zi* "he makes," *iya-weni* "we make," *iya-teni* "ye make," *iya-(n)zi* "they make." *Wâdar* does mean "water," but it has no connection with the Indo-European root since the syllable *dar* is used to form abstracts and is not part of the root. The genitive *wedenas* cannot be connected with $\tilde{\omega}\omega\phi$ and the two etymologies are mutually exclusive since $\tilde{\omega}\omega\phi$ and *watan* belong to different families of the Indo-European languages. *Kuis* "who" and *kuid* "what" are temptingly like Latin *quis* and *quid*, especially when we find *kuis-ki* and *kuid-ki* "whoever," "whatever," but these words occur also in Lydian, and they do not conform to Indo-European syntax. They precede the words to which they refer, they head sentences without antecedents, and they are used adverbially. *Ug* is not *ego* because the first vowel is long, and because *g* is a demonstrative element which we find also in *ammug* "mine." *Ammug* is used as a nominative and, therefore, cannot be equated with $\epsilon\mu\omicron\iota-\gamma\epsilon$. The verbal forms are like Indo-European, but they are not peculiar to this group of languages; they are found also in Vannic and in Sumerian. The best plan is to keep clear of all philological theories for the present, to translate the Hittite texts on the basis of their Babylonian equivalents, and to leave the problem of the affiliations of the language an open question until its decipherment is more complete. If this is not done there is danger that false etymologies may lead to incorrect translations.

The Scapegoat Among the Hittites.—In *Exp. Times*, XXXIII, 1920, pp. 283-284, A. H. SAYCE publishes a Hittite text containing a ritual law very similar in contents to the law of the scapegoat in Israel. The text reads as follows: "(The priest) brings a lamb: he strings together a lapis-lazuli stone, a *shoham*-stone, a green stone, a black stone, and a white stone: he makes these stones like a collar; then he ties (them) round the neck of the lamb; then he drives forth the lamb to a foreign country, and repeats to it the following: 'Whatever foreigner thou art who actest according to the will of the god, thus we bring to thee with its neck tied this lamb as a scapegoat for the god and afterwards observe a feast,' and with this ritual (?) he fastens the sin upon the lamb, and it is recited for whatever god acts according to (his) will."

An Egypto-Carian Bilingual.—The Nicholson Museum of the University of Sidney, Australia, contains a stele with a funerary relief and an inscription both in Egyptian and in Carian. This is published for the first time in photograph and correct transcription by A. ROWE in *J.R.A.S.* 1920, pp. 85-95 (plate). The inscription reads as follows: Ä-V-E-TH-O M-A-V-N-A-F-F-KH-E Ö-D O-V-Y-Z-KH-E; that is, "Af-thoth (?), the Memphite and Ephesian (?)"

Coins of Characene.—After having for a long time (125 B.C.-113 A.D.) issued coins with Greek inscriptions, the dynasts of Characene followed the example of their Arsacid suzerains and their Elymaic neighbors in introducing the vernacular on their coins. Some of these legends are discussed by J. DE MORGAN in *Num. Chron.* 1920, pp. 122-140 (4 cuts). G. F. HILL appends a few notes.

Coins of Perinthus.—In *R. Belge Num.* LXXII, 1920, pp. 105-109, VICTOR TOURNEUR describes (1) two medallions of Perinthus, one of the time of Gordian (now in the Royal Library of Belgium), the other of the time of Alexander Severus (now in the British Museum) which by reason of their full representation of the attributes of Zeus—the twelve signs of the zodiac on the medallion of Gordian, the sun and moon, earth and sea on that of Alexander Severus—permit the inference that it was Zeus, the lord of the world, who was worshipped at Perinthus; (2) various coins of Perinthus which together represent nearly all the labors of Heracles and show how important his cult was, certainly as early as the time of Domitian, so that the passage in Ptolemy (III, 11, 16), which attests the surname "Heracleian" for the city at a period much earlier than the fourth century A.D. should not be suspected of being a late interpolation.

Coins of Sinope.—In *A. J. Num.* LII, 1918, pp. 117-127 (2 pls.) E. T. NEWELL discusses the Alexander coinage of Sinope and argues against L. Müller, who assigned the issues in question to Sidon, that they were struck in a mint at Sinope.

Coins of Tarsus.—In *A. J. Num.* LII, 1918, pp. 69-115 (8 pls.) E. T. NEWELL studies the coinage of Tarsus under Alexander and the satraps who immediately preceded his conquest.

An Inscription at Ereruk.—In *C. R. Acad. Insc.* 1920, pp. 215-218, C. DIEHL corrects Strzygowski's reading of an inscription from the south side of the basilica at Ereruk, near Ani in Armenia, published in Strzygowski's *Die Baukunst der Armenier und Europa*, Vol. I, p. 31.

GREECE

SCULPTURE

The Ludovisi and Boston Reliefs.—In *J.H.S.* XL, 1920, pp. 111-123 (pl.) G. M. A. RICHTER gives briefly the present state of the discussion on the subject of the Ludovisi and Boston reliefs, referring chiefly to Studniczka's and Caskey's articles (*Jb. Arch.* I. 1911, 50 ff.; *A.J.A.* 1918, 118 ff.) and puts forward a new interpretation: That the two reliefs, belonging to a monument in honor of Aphrodite, represent, like the two pediments of the Parthenon in

honor of Athena, one the birth of the goddess and the other the most significant manifestation of her power; *i.e.* the Boston relief depicts the goddess, through her son and representative Eros, as granting and withholding the blessing of sons, upon which the continued existence of a family depends; hence the contrasted emotions of joy and grief expressed by the two women. The four figures at the corners represent different classes of votaries. Klein's and E. A. Gardner's theory of forgery is dismissed as false on artistic and psychological grounds. The representation of water in the Ludovisi relief and the differences of measurement are also touched upon.

A Bronze of Fifth Century Type.—In *Ausonia*, IX, 1919, pp. 87-92 (pl.) A. MINTO discusses a bronze statuette, discovered at Montegabbiano near Orvieto, and now in the Archaeological Museum of Florence (Fig. 4). It represents a young woman, wearing a Doric chiton with apophytgma. The head is inclined to the right and the lost right arm probably held a patera. The dress shows a more free and natural treatment of folds than is usual in Doric drapery of the fifth century, and it appears that the prototype of the statuette was a work which, though preserving much of the form of fifth century sculptures, manifested in detail some tendencies to the style of a later period.

Praxias.—In a study published in *Memoirs of the American Academy in Rome*, III, 1919, pp. 91-100 (4 pls.) E. DOUGLAS VAN BUREN

adopts Homolle's theory that Callimachus and not Calamis was the master of Praxias, the sculptor of the pediments of the fourth century temple at Delphi (Paus. X, 19, 3). The work of Callimachus and his school was the *répertoire* from which the sculptors of the neo-Attic school derived their types. The neo-Attic reliefs which represent Apollo, followed by Leto and Artemis, receiving a libation from a winged Nike beside a small altar, are probably imitative of figures in the east pediment of the temple at Delphi. The plane tree and the Corinthian temple in the background of two of these reliefs show that the composition is associated with Delphi. The figures are from one side of the pediment group; the other side of the gable was occupied by the Muses. It is further conjectured that the orgiastic Dionysiac figures found in some neo-Attic reliefs in what seems incongruous juxtaposition with archaistic types, are derived from the west pediment of the Delphi temple. In this were represented Dionysus



FIGURE 4.—BRONZE STATUETTE: FLORENCE.

and the Thyiads. The composition was completed after the death of Praxias by Androsthenes, a contemporary of Scopas who may have been under his influence. He may, therefore, have introduced among the traditional figures of the school of Callimachus some which showed Scopaeic traits.

The Apotheosis of Homer.—In *Röm. Mitt.* XXXII, 1917, pp. 74-89, J. SIEVEKING argues that the relief representing the apotheosis of Homer is not based on a similar group of statues in the round, though many of the individual Muses go back to types of statues and Tanagra figurines. The grouping shows

the influence of painting. The date of the relief is about 150 B.C.



FIGURE 5.—DIONYSUS AND SATYR: VENICE.

Groups of Dionysus and a Satyr.—The groups of Graeco-Roman date which represent a more or less intoxicated Dionysus accompanied by a young satyr are the subject of a study by ALDA LEVI in *Ausonia*, IX, 1919, pp. 53-64 (pl.; 2 figs.). A group of this type in the Museo Archeologico of Venice, distinguished by the harmony of its composition, is Praxitelean in its lines, while its expressiveness is suggestive of Scopas (Fig. 5). It is compared with similar groups in the Museo Chiaramonti and in Alexandria. In a number of other similar groups the figures are modified in the direction of Hellenistic taste, the Dionysus becoming more grossly in-

toxicated, the satyr more animal. The transformation of the satyr type indicates that the original could not have been the famous satyr of the group by Praxiteles described by Pliny (*N.H.* XXXIV, 69), since later artists would hardly have ventured to take liberties with a type so celebrated.

Iconographic Miscellanies.—In *Röm. Mitt.* XXXII, 1917, pp. 118-146 (pl.), M. BIEBER discusses the busts of Socrates. The pseudo-Seneca, according to her, really represents Aristophanes. The relief found in the olive orchard of the Cephissus plain in 1840 (Conze, *Att. Grabrel.* IV, pp. 8 ff.) represents an oil merchant and his family and is to be dated in the first century B.C.

VASES AND PAINTING

Plastic Vases.—A vase in Munich, a red-figured cup supported by a plastic group representing a negro boy seized by a crocodile, is the occasion of a detailed study of Greek plastic vases by E. BUSCHOR in *Mün. Jb. Bild. K.* XI, 1919, pp. 1-43 (4 pls.; 60 figs.). The type exemplified by the cup in Munich and by one in Boston is of fifth century origin, the plastic group showing an effective and well unified composition mainly in one plane. A well-defined variant of this type appears in several fourth century vases of Italian origin, in which the group is more complicated but less dramatic than in the earlier type. Hellenistic art develops a radical reconstruction of the motive, with characteristic tridimensional composition: one of the negro's feet is caught in the jaws of the crocodile, and the crocodile's tail encircles the negro's neck. The whole class of plastic vases, seemingly so alien to the spirit of Greek art, has its origin in a group of small plastic lecythi of the seventh century, the forms of which were derived from an Egyptian or oriental source. The finest of the small plastic lecythi are of Proto-Corinthian style. Plastic forms make their appearance in Attic pottery after 540 B.C., and are continued in the fifth century in a series of oenochoae in the shape of female heads. In the sixth century cups of plastic form began also to be manufactured: sometimes with one handle, e.g., a fine negro head in Boston, but more often an adaptation of the cantharus shape. Animal as well as human heads early find a place in the *répertoire* of the plastic artist: the mule's head and ram's head in Boston, shaped as one-handled cups, are examples. Many novel plastic types appear in the fifth century; and the crocodile group of the Munich and Boston vases is to be attributed to the pottery of Sotades, who experimented in plastic forms. The fine Sphinx cup and the astragalus of the British Museum are also works of Sotades. The name rhyton frequently given to these elaborate plastic cups is improperly applied. The rhyton was a cup in the shape of a horn, with an orifice at the lower end. It sometimes had plastic ornament, but is not to be confused with the type to which the crocodile vases belong. A study of the representation of negroes in vase-painting as well as in plastic form shows that the Ionians were the intermediaries in the transference of this type from Egypt to Athenian art.

A Marriage Procession on a Red-figured Crater.—In *Ausonia*, IX, 1919, pp. 65-75 (pl.; 3 figs.) ANTONIO MINTO discusses a severe red-figured fragment in the Museo Archeologico of Florence, showing a bride conducted by the bridegroom and followed by a young woman carrying a vase and a box; a boy holding a patera; and a woman with two torches. The objects carried by the young women and the boy have reference to ceremonies on the reception of the bride at her husband's house. The vase is attributed to Hieron (Macron) or an imitator.

The Jason Vase from Cerveteri.—In *Rend. Acc. Lincei*, XXIX, 1920, pp. 52-64 (3 figs.) PERICLE DUCATI discusses a well-known red-figured vase-painting, in the severe style, depicting an Argonautic scene, unknown to us through literary tradition, where Jason is either being devoured by the monster that guarded the golden fleece or is being vomited forth by it. Athena, standing by, takes the place of Medea in this form of the story. The attitude of Athena as a deeply interested observer and the collation of a Felsinean cyathus

on the handle of which a youthful figure is represented as issuing from a serpent's mouth lead the author to the latter of these two interpretations. C. Robert's theory, based on a fragment of the *Hypsipyle* of Euripides, that the vase represents Jason in the act of being devoured and slain by the dragon is refuted, so Ducati thinks, by the passive attitude of Jason and the seeming indifference of Athena to the hero's fate. The vase is placed by Hoppin in his *Handbook of Attic Red-figured Vases* (I, p. 289 No. 102) among the works of Duris. It was first fully treated by Gerhard and Welcker, and has often been reproduced (Panofka, Baumeister, Roscher, Reinach, etc.)

Theon.—In *Röm. Mitt.* XXXII, 1917, pp. 173–199 (pl.), J. Six discusses the art of Theon and adds several paintings extant in replicas to his series on the Iliad.

INSCRIPTIONS

Metrical Inscriptions from Crete.—In *Rend. Acc. Lincei*, XXVIII, 1919, pp. 308–317, DORO LEVI discusses thirty-seven metrical inscriptions from Crete (chiefly hexameters or pentameters), in connection with Wilhelm Meyer's rules as to the coincidence of the ends of words of particular metrical value with definite places in the line, especially the caesurae in the third and fifth feet (see *Sitz. Mün. Akad.* 1884, p. 979). In a later article (pp. 343–354) Levi discusses the more general application of these laws to pre-Alexandrine and post-Alexandrine literature, and gives a list of the Cretan inscriptions cited by him in his first article.

GENERAL AND MISCELLANEOUS

The Phaestus Disk.—In *Transactions and Proceedings of the Royal Society of South Australia*, XLIII, 1919, pp. 142–152 (7 pls.) A. ROWE renews the discussion of the Phaestus disk. A comparison of the characters on the disk with the syllabic signs of the Late Cypriote script leads the author to conjecture that the disk is of Cypriote origin and belongs to the period of Assyrian domination (the seventh century B.C.). A combination of characters which he interprets as signifying "chief of the shield" occurs in combination with ten different words on the disk; and it is conjectured that these are the names of ten Cypriote princes, possibly identical with the ten whose homage to Esarhaddon is recorded in an Assyrian inscription. No complete reading of the disk is attempted, but the resemblance of many of its hieroglyphs to Cypriote characters is discussed in detail.

The Identification of Ithaca.—In *Harvard Studies in Classical Philology*, XXXI, 1920, pp. 125–166 (map) F. BREWSTER publishes a careful study of the evidence for the location of Ithaca, paying particular attention to the point of view of the seaman and working out his conclusions with the help of charts prepared for mariners. He finds that the traditional identification of Ithaca with Thiaki is correct. Arkudi is the ancient Asteris, and Port Frikes is Reithron. Leucas and Cephalonia are Same and Dulichium respectively. When Telemachus returned from Sparta he followed an old trade route and landed on the southern end of the island. The lines in the *Odyssey* which refer to Ithaca really fit actual conditions.

The Excavations at Delphi.—Mr. G. C. Richards has published a translation from the Danish of DR. FREDERIK POULSEN's work on Delphi. The book

gives a general account of the site, the oracle, the earliest objects found, the Treasury of the Sicyonians, Cleobis and Biton, the Naxian sphinx, the Treasury of the Siphnians, the Temple of Apollo and its pediments, the Treasury of the Athenians, the war monuments of Delphi, the votive offerings of the Sicilian princes, the Lesche of the Cnidians, the column of the dancing women, the monument of the Thessalian princes and the statue of Agias, the Greek portraits found in the excavations; and finally there is a chapter on the spirit of Delphi. The book is fully illustrated. [*Delphi*. By FREDERIK POULSEN. Translated by G. C. Richards, with a Preface by Percy Gardner. London, 1920, Gyldendal. 338 pp.; 164 figs. 4 to. 21 sh. net.]

A Bronze Deinos and Stand.—In *Dedalo*, I, 1921, pp. 153–161 (pl.; 8 figs.) C. ALBIZZATI describes a bronze *deinos* of about 500 B.C. with its tripod stand, found at Amandola, and now in the Museum at Ancona. The handles have the forms of a lion and a bull. The lion is almost exactly like a bronze lion in Boston, also originally the handle of a vase (*B. Mus. F. A.* VIII, 1910, pp. 49–50). The feet of the tripod represent dogs' feet. Between the legs are pairs of volutes, terminating in a palmette. The style of this ornament is comparable to bronzes from Olympia and from Locris. The *deinos* is a fine example of Ionic decorative art. The evidence is not sufficient to justify an attribution to any particular locality.

Dynamic Symmetry.—In *J. Brit. Archit.* XXVII, 1920, pp. 213–223, JAY HAMBIDGE discusses Greek design, and gives a detailed application of the principles of dynamic symmetry to the design of the Parthenon.

The Temple of Aphrodite Urania.—In *Ausonia*, IX, 1919, *Varietà*, cols. 13–16, B. PACE conjectures that the site of the temple of Aphrodite Urania in Athens, described by Pausanias as near the Hephaestum (I, 14, 7) was on a rock projecting from the Nymphaeum Hill, opposite the Kolonos Agoraios, where the little church of Hagia Marina now stands. Sliding down a smooth surface of this rock is believed by Athenian women to be a remedy for sterility. This superstition seems a survival of the ancient cult.

The So-Called Phidias Papyrus.—In *Sitz. Berl. Akad.* 1914, pp. 806–811, CARL ROBERT subjects the so-called "Phidias papyrus" of Geneva (see *A.J.A.* XIV, 1910, p. 515) to renewed criticism. He is confirmed in the view that the fragments in question are not from an account of the traditional trial of Phidias. They are from a commentary on or epitome of an oration. The occurrence of the form *Νικοπολείτης* shows that the date of the oration was later than the time of Alexander, who first gave the name Nicopolis to a city. While it is not absolutely impossible that the Phidias mentioned in the papyrus is the sculptor, it is more probable that it is neither the sculptor nor the *diatetes* of 325 B.C., but a citizen of Nicopolis. The certain identification of the oration which is the subject of the papyrus is impossible; but the occurrence of the name Euthygenes recalls the fact that one of Deinarchus' works was an oration for Euthygenes.

The Origin of the Greek Minuscule Hand.—The earliest known example of Greek minuscule writing, which is the basis of present-day printed and written Greek letters, is the Uspensky Gospels, a vellum manuscript dated A.D. 835 and written by one Nicolaus. Although this book, known by the name of its discoverer, was found in Jerusalem, internal evidence shows that it was written at Constantinople, by Nicolaus, the second of the name who became abbot of

the famous Studium monastery there. In this house, which was founded in 462-3 by a Roman consular named Studius, the copying of manuscripts was an important industry from the first, and in particular two of the abbots who directly preceded Nicolaus were noted for their voluminous and rapid writing. This must mean that they used the ligatured minuscule hand as distinguished from the earlier, more formal and laborious uncial; hence the use of this style of writing, which appears fully developed as from long practice, in 835, may be inferred at least as far back as the first half of the eighth century. It is not, however, derived from the sprawling papyrus cursive of documents of that time; neither is it directly related to the uncial; its origin must rather be conjectured in some earlier form of cursive. The motive for its invention may be found in the cutting off of the supply of cheap papyrus from Egypt by the Arabian conquest in the seventh century, which necessitated the use of the more expensive parchment and vellum, whence the book-form in place of the roll, and the use of both sides of the sheet, as well as the more compact form of writing. (T. W. ALLEN, *J.H.S.* XL, 1920, pp. 1-12; 3 pls.)

Greek Archaeology, 1869-1919.—A summary of the results of fifty years of archaeological research in Greece in their relations to philological studies, which was read by H. N. FOWLER at the joint meeting of the Archaeological Institute of America and the American Philological Association at Pittsburgh in 1919, is published in *Cl. Journ.* XVI, 1920, pp. 93-102.

ITALY

ARCHITECTURE

Domitian's Villa in the Alban Hills.—In *B. Com. Rom.* XLVI, 1918, pp. 1-68 (3 pls.), G. LUGLI continues his description of the villa of Domitian. He discusses the very unsatisfactory remains of the central structure, the palace proper. Among the better preserved are several *piscinae*, *thermae*, *nymphaea*, a *quadriporticus*, a theatre with fragments of a fine stucco frieze, a wonderful *cryptoporticus*, a hippodrome, etc.

The Sanctuary Ad Spem Veterem.—In *B. Com. Rom.* XLVI, 1918, pp. 69-84, R. LANCIANI takes up again the question of the subterranean sanctuary Ad Spem Veterem and comes to the following conclusions: (1) It has nothing to do with the *columbarium* of the Statilii Touri; (2) It belongs to Hadrian's time; (3) It is to be grouped with the subterranean and semi-subterranean chambers devoted to foreign rites common in imperial times, such as the basilica Crepereia, the basilica Hilariana, the basilica of Junius Bassus, etc.; (4) the divinity to whom it was dedicated can not be identified.

The Temples Near S. Nicolo a Cesarini.—In *B. Com. Rom.* XLVI, 1918, pp. 115-160 (pl.), G. MARCHETTI-LONGHI discusses a group of temples in the campus Martius. The *templum Bellonae* is located by him opposite the west end of the Circus Flaminius, in the Piazza Paganica. The remains of the round temple known as that of Hercules Invictus are identical in construction and contemporaneous with the remains of the rectangular structure under the church. They are to be identified as the temples of Juno Regina and of Diana, erected by Aemilius Lepidus, 179 B.C. Directly south of these sanctuaries

was that of Fortuna Equestris. The three buildings were bound into a group by a porticus, probably the Corinthia or Octavia. The whole complex is shown on fragments 140 and 110 of the *Forma Urbis*, the reconstruction of which Marchetti-Longhi alters somewhat, basing his changes on some recently discovered foundations in the Via S. Nicola a Cesarini.

SCULPTURE

Etruscan Sculpture.—In *Dedalo*, I, 1921, pp. 559-574 (pl.; 11 figs.) ALESSANDRO DELLA SETA discusses the qualities of ancient Etruscan art, as exemplified in two terra-cotta Gorgoneia, the terra-cotta sculptures of Veii, the bronze Chimera of Florence, the Wolf of the Capitoline and a few other works of sculpture. He finds a tendency to exaggeration of expression and an emphasis on *corporeità* characteristic of Etruscan style.

A Great Etruscan Sculptor.—It has been conjectured by some critics that Pliny's statement concerning the calling of Vulca, a sculptor of Veii, to Rome to make for the temple of Jupiter a polychrome terra-cotta statue of the god is based only on legend, that large Etruscan terra-cotta sculptures in the round so early as this did not exist, and that the Capitoline temple is really two centuries later. But now the excavation (in 1916) of pieces of life-size sculptures in Vulca's native city confirms the early date of the Etruscan development of this art and even points strongly to that famous sculptor as the author of the finds. The fragments belong to a free standing group representing the contest of Apollo and Hercules over a hind in the presence of two divinities, one of whom is Mercury (cf. *A.J.A.* XXIII, 1919, pp. 300 ff.). The figure of Apollo is very largely preserved. The style of the work places it clearly in the series of Etrusco-Italian works of the end of the sixth century, with the nearest parallels, outside of Italy, in Ionic work, such as the sculptures of the treasury of the Siphnians at Delphi. (G. O. GIGLIOLI, *Rass. d'Arte*, VII, 1920, pp. 33-42; pl.; 10 figs.; and *Emporium*, LI, 1920, pp. 59-69; 24 figs.)

The Walking Apollo.—In *Boll. Arte*, XIV, 1920, pp. 73-83 (12 figs.) C. ANTI compares the Apollo of Veii with other ancient sculptures exhibiting similar motives of movement. It is shown that the Apollo, while pleasing from all sides, was made with the frontal view as the principal one, while the Hermes of the same group was to be seen from the side. The two were apparently made by different artists. Closest relationships to the Apollo are exhibited by the Naples Artemis from Pompeii and the statue of a woman in the Syracuse museum. Both of the latter are Sicilian work, and their similarity to the Veii sculpture helps to prove a radiation of Sicilian influence upon Etruscan work. The point of contact was, of course, Rome, where both Etruscan and Sicilian artists worked in the early fifth century B.C.; political reasons prohibited the access of Etruscans to Sicily itself.

The "Vertumnus" of Florence.—In *Rend. Acc. Lincei*, XXIX, 1920, pp. 65-75 (3 figs.) G. BENDINELLI undertakes to prove that the so-called Vertumnus of the Archaeological Museum of Florence, found in Isola di Fano in 1884 (*Not. Scav.* 1884, pp. 270-274) is a Hermes. Milani, who is responsible for the common interpretation, admits that Vertumnus was a sort of Etruscan Apollo and that the type is midway between the Apollos of Tenea and Piombino, dating back, therefore, to the sixth century B.C. This would presuppose a school of

sculpture in Central Italy capable not only of imitating Greek works of art but of producing independent and original creations, for Milani argues that this statue shows no traces of Greek influence. There is, however, no basis in fact for any such assumption. Bendinelli, adducing parallels from Greek vase-paintings, finds in the wand, headdress and shoes of the statue convincing proof that, if the statue is a Vertumnus, it is a Vertumnus-Hermes and not a Vertumnus-Apollo. He dates it as far back as the time of Pisistratus, comparing its style with the female statues of the Acropolis and the Moschophoros of the same museum, but regarding its execution as an Etruscan imitation of Peloponnesian art, the Attic school of this early period being unfamiliar with bronze technique.

A Statuette of Vacuna.—In *Rend. Acc. Lincei*, XXIX, 1920, pp. 76-88 (fig.) GIOVANNI PANSA describes a bronze winged statuette from his own collection and identifies it as Vacuna, the epichoric goddess of the Sabines. The figure measures 14.5 cm. from tip of wing to the feet and holds in the right hand an apple or pomegranate. It was found in Sabine territory, in the Ager Reatinus, according to the statement of the finder. In proving its connection with Vacuna Pansa dwells upon the fact that this Sabine goddess, though sometimes identified by the ancients with Diana, Venus, Minerva, Bellona, Ceres, etc., was originally an agricultural divinity of the Bona Dea or Demeter type, especially identified with the soil and the defense of the soil as a goddess of victory. As to the etymology of the name he disagrees with the scholiasts to Horace, *Ep.* I, 10, 49 and with Ovid, *Fasti*, VI, 62, 307 who connect it with *vacare* and *vacuus* and, comparing the Latin goddess Vica Pota and the Etruscan divinity Fecu, thinks the root to be *vik* as in the words *pervicus*, *pervicax*, *vincere*, etc.

Some Roman Portraits.—In *Röm. Mitt.* XXXIII, 1918, pp. 1-30, GEORG LIPPOLD objects to Studniczka's identification of the so-called Pompeius with Menander; he argues that it represents Vergil. The pseudo-Seneca often united with this portrait may be Lucretius. The statuette reproduced in *Porträtstatuen*, pp. 86 f. represents Zeno of Citium the Stoic. Studniczka's "Sejanus" and "Agrippa Postumus" are identified as Cn. Domitius Ahenobarbus and his son of the same name, grandfather and father of the emperor Nero. The bust in Copenhagen which Studniczka calls Caligula is a Renaissance work. In *B. Com. Rom.* XLVI, 1918, pp. 169-183, TINA CAMPANILE discusses portrait heads in the Archaeological Museum in Florence, the portrait of an old man (Roman of the end of the Republic), Augustus, Tiberius, Vespasian.

The Julio-Claudian Family on the Ara Pacis.—In *Röm. Mitt.* XXXII, 1917, pp. 90-93, J. SIEVEKING makes the following identifications of figures on the Ara Pacis: Agrippa (veiled) leads the procession together with his son L. Caesar; the majestic figure preceding Tiberius is Livia; Julia with Agrippa Postumus goes before Drusus, who is followed by his wife, the younger Antonia, and their children Germanicus and Livilla. L. Domitius Ahenobarbus and the older Antonia follow them.

A Bust of Constantius Chlorus.—In *Mün. Jb. Bild. K.* XI, 1918, pp. 44-54 (12 figs.) JOHANNES SIEVEKING proposes a new identification of a bronze bust in the Munich Antiquarium which Furtwängler published as a portrait of Maximinus Thrax (*Ibid.* II, 1907, pp. 8 ff.). Four phases may be distinguished in the portraiture of the Imperial period: (1) from Augustus to Hadrian a style

which is under a predominant Greek influence; (2) from Antoninus Pius to Elagabalus, effort after totality of visual impression rather than plastic effect, with marked use of light and shade; (3) from Alexander Severus to Diocletian, continuation of the picturesque style, but simpler, and with deeper expressiveness, "the last real, and perhaps the most characteristic flowering of Roman portraiture"; (4) from Diocletian to and including the Byzantine period, mask-like rigidity and abstract expression, denoting the exaltation and remoteness of the Emperor. The portraits of Maximinus Thrax, in sculpture and on coins, are striking examples of the third phase. The portrait bust in Munich, on the other hand, is distinctly a product of the fourth phase. The head is as much an incarnation of the idea of Imperial exaltation as a representation of an individual. The peculiar rendering of the eyes is also a ground for assigning the work to this period; and on the same ground two bronze cenochoae in the form of a male head, one in Paris and one in Munich, are to be attributed to the same period. The band and the wreath on the Munich bust suggest that the subject is earlier than Constantine; and its resemblance to coin portraits of Constantius Chlorus, the father of Constantine, is sufficient to justify its identification as a portrait of this emperor.

Methods of the Roman Copyists.—In *Röm. Mitt.* XXXII, 1917, pp. 95–117, GEORG LIPPOLD calls attention to the freedom with which the hair, attributes, caps, bands, etc., of the original statues were reproduced by the copyists. Replicas of the same statue, therefore, often produce entirely different impressions.

Statues of the Muses.—In *Röm. Mitt.* XXXIII, 1918, pp. 64–102, GEORG LIPPOLD distinguishes five groups of statues of the Muses: the Vatican group of the end of the fourth century B.C.; the "Philiskos" group fifty years later; the Ambracian, contemporary with the latter; the prototype of part of the Halicarnassus base, dating from the end of the third century; and the Frankfurt group of the second century.

The Sarcophagus of Torre Nove.—In *Röm. Mitt.* XXXII, 1917, pp. 168–171, J. SIEVEKING argues that the relief in Florence which is so similar to the sculpture on the sarcophagus of Torre Nove is a Renaissance copy of an antique historical relief the original of which was also used as model for the sarcophagus. The marriage scene has nothing to do with Aeneas.

VASES AND PAINTING

The Tyro of Sophocles.—To the monuments (a Greek terra-cotta relief and some Etruscan mirrors) to which G. E. Rizzo has already called attention as illustrating the myth of Tyro, which formed the basis of Sophocles' lost tragedy, E. GALLI (*Boll. Arte*, XIV, 1920, pp. 17–35; 4 figs.) adds an Italian painted vase, evidently a mediocre copy of a Greek original of the end of the fifth century, B.C. It is an Apulian amphora and is now in the Museo Nazionale at Naples. The scene here depicted has always been interpreted as the meeting between Electra and Orestes, with Pylades, at the tomb of Agamemnon; but a careful study proves that it is an important passage from the story of Tyro; the moment represented is that in which the twins, Neleus and Pelias, appear before their mother at the well before the temple where she serves.

Ajax and Cassandra on a Tarentine Vase.—In *Röm. Mitt.* XXXIII, 1918, pp. 31–44 (pl.) CARL ROBERT publishes fragments of a Tarentine vase, giving what he considers the most beautiful of the later representations of the famous scene of Ajax and Cassandra. The fragments were found in Ruvo in 1875.

The Tomb of the Nasones.—In *Röm. Mitt.* XXXII, 1917, pp. 1–20, G. RODENWALDT reproduces and discusses six paintings now in the British Museum from the tomb of the Nasones and some old copies. On the evidence of these he posits a classicistic trend in the painting of the second century A.D. following the illusionistic fourth style.

INSCRIPTIONS

Electioneering Inscriptions.—In *Rend. Acc. Lincei*, XXVIII, 1919, pp. 387–405 ANNA SCALERA transcribes a large number of the electioneering inscriptions on the walls of houses and shops in Pompeii signed by women (or by a husband including his wife in the words "*cum suis*"), and advocating the election of such and such a candidate. Many of these names are obviously those of slaves, of women engaged in business, or of women of the town. The last mentioned were sometimes erased or smeared over as bringing no credit to the candidate. The author draws certain interesting conclusions as to the unity of family life among the Romans, and women's interest in matters of public import from which their quiet home life cut them off.

An Altered Inscription.—In *C. R. Acad. Insc.* 1919, pp. 313–328 F. CUMONT and L. CANET call attention to the fact that in an inscription found in the Mithraeum of the Baths of Caracalla the name of Mithra has been substituted for the half obliterated name of Serapis. The title *κοσμοκράτωρ* which is given to the god in this inscription was an astrological epithet attached originally to the planets, then to the sun, and to the Emperor as representative of the sun. Its appearance in the *Epistle to the Ephesians* ("rulers of the darkness of this world") marks the hostility of Christianity to astrological cults. In later Christian literature the word becomes a designation of Satan and his demons.

COINS

Roman Aes Signatum.—In *A. J. Num.* LII, 1918, pp. 1–61 (8 pls.) T. L. COMPARETTE favors the view that the examples of *aes signatum* known to us are commercial ingots, not money, and that the stamps are trade-marks.

Counterfeiting in the Roman Empire.—In *R. Belge Num.* LXXII, 1920, pp. 5–9, (pl.) J. L. HOLLENFELTZ discusses counterfeiting under Trajan, Gordian III, etc., by means of moulds, several examples of which are now in the Musée d'Arlon. He thinks that the metal used in these moulds, one of which was introduced to cast forty-four counterfeit silver pieces at once, was an alloy of tin (at least 30 per cent.) and lead.

Coinages of Augustus.—The history of the tentative coinages of Augustus up to the definitive establishment of the imperial mint in 14 B.C. is set forth in detail by E. A. SYDENHAM in *Num. Chron.* 1920, pp. 17–56 (2 pls.), with especial attention to points of disagreement with Grueber (*Coins of the Roman Republic*, II) and Laffranchi ('La monetazione di Augusto,' in *R. Ital. Num.* 1916).

Falsifications of Roman Consular Denarii.—POMPEO BONAZZI warns numismatists of the prevalence in the coin-market of genuine Roman denarii of the Republic transformed by skilful use of the burin on inscriptions into the semblance of rare or previously unknown coins. The method of falsification is exposed, the means of detection indicated, and fifteen sample specimens described and illustrated. (*R. Ital. Num.* XXXIII, 1920, pp. 71–80; 19 cuts.)

Coin of Antiochus, King of the Slaves?—A small copper coin acquired by the British Museum in 1868 with more than 180 others from Sig. Salinas, of the Palermo Museum, was ascribed by Mr. Head to Morgantina, and by Professor Percy Gardner to one of the Seleucid kings of Syria. E. S. G. R. thinks it is probably a coin issued by Eunus, self-styled “Antiochus, King of the Syrians,” who headed the slave-insurrection in Sicily that was finally crushed by Rome in 132 B.C. The description is: *obv.*, veiled head of Demeter r. wearing corn-wreath, *rev.*, ear of corn, with inscription in two lines downward BACI ANTIO (last letter doubtful). (*Num. Chron.* 1920, pp. 175–176; cut.)

GENERAL AND MISCELLANEOUS

A Manual of Roman Archaeology.—With the publication of the second volume of their *Manuel d'archéologie romaine* (see *A.J.A.* XXI, 1917, p. 218) Professor CAGNAT and Dr. CHAPOT have brought the work to a conclusion. They discuss in turn painting, mosaics, and the subjects depicted in them, cults, public spectacles in the theatre, amphitheatre and circus, agriculture, manufacture and commerce, tools, weights and measures, vehicles, boats, military equipment and decorations, garments, shoes, methods of dressing the hair, toilet articles, jewelry, furniture, cooking utensils, vases, methods of lighting, games and playthings, musical instruments, writing materials, and surgical instruments. The book is fully illustrated. [*Manuel d'archéologie romaine.* Par R. CAGNAT et V. CHAPOT. II: Décoration des monuments; Peinture et mosaïque; Instruments de la vie publique et privée. Paris, 1920, Picard. 574 pp.; 333 figs. 8 vo. 30 fr.]

Prehistoric Antiquities in Palermo.—In *Ausonia*, IX, 1919, Varietà, cols. 1–12 (7 figs.) B. PACE describes a collection of prehistoric antiquities in the Geological Museum of Palermo. (1) A series of palaeolithic flints from caves between Palermo and Carini belongs to the Mousterian period. These are the earliest objects of human workmanship in Sicily. (2) The Neolithic objects include an axe of basalt and a hatchet curiously ornamented with incised circles and lines; also pottery, one specimen of which has a rudely incised geometric ornament. (3) To the Bronze Age belong a series of bronze hatchets and a spear-point.

The Bernardini Tomb.—The important collection of objects discovered in a tomb at Palestrina in 1876, in excavations made at the expense of the Bernardini brothers, and later purchased for the Museo Kircheriano (now Museo Preistorico), is catalogued, described, and illustrated in detail by C. DENS-MORE CURTIS in *Memoirs of the American Academy in Rome*, III, 1919, pp. 9–90 (71 pls.). In spite of the fact that the door of the tomb was not found, it probably had a dromos and doorway, and a corbelled vaulting. The series of objects found in it, though so varied in size and material, show unity in technique and motives of ornament. The silver bowls and ivories were imported from

the East. The shields, many of the bowls, and minor objects were of local origin. The date of the burial was probably in the first half of the seventh century B.C. In 1918 an unsuccessful attempt was made to re-discover the tomb. The entire surface of the vineyard in which it was found has been worked over to such a depth that further discoveries of value on this site are improbable.

A Decorative Motive on Etruscan Bronze and Terra-cotta.—One of the surest evidences that Etruscan terra-cotta ceramics had as models works in metal is given by the recurrence on bronze and terra-cotta objects of the third and second century B.C. of a special treatment of the myth of Philoctetes in which Diomedes gets the arrows while Ulysses adds caresses to eloquence in the persuasion of Philoctetes. The same composition that is found in bronze on a patera in the Museo Archeologico, Florence (the application of the reliefs to the patera is not ancient; they probably belonged originally to bronze vases), and on other bronze pieces is repeated on a terra-cotta vase in the same collection. (T. CAMPANILE, *Boll. Arte*, XIV, 1920, pp. 37-39; 4 figs.)

An Etruscan Illustration of Homer.—In *Rend. Acc. Lincei*, XXIX, 1920, pp. 153-160 (2 figs.) G. BENDINELLI argues that the mirror found near Corneto Tarquinia and regarded by Gerhard (*Etruskische Spiegel*, IV, pl. CDXXI), followed by Ducati (*Röm. Mitt.*, XXVII, 1912, p. 265) as picturing a scene from ordinary life, represents the visit of Iris to Helen as described by Homer in the *Iliad* (III, 120 ff.). He maintains that in a work of such admittedly early date, executed under the influence of Greek models (it resembles the Attic vase-paintings of the first half of the fifth century B.C., transitional from the severe to the fine style), genre scenes without some mythological, religious or allegorical significance are extremely rare.

The Silver Bowl from Tarentum.—In *Röm. Mitt.* XXXIII, 1918, pp. 103-124 (5 pls.) HANS NACHOD describes and discusses in detail the fourth century silver bowl from Tarentum already published by Mayer, *La Cappa Tarantina*, etc., Bari, 1910.

Atalanta and Hippomenes.—In *Ausonia*, IX, 1919, pp. 78-86 (4 figs.) A. MINTO describes three hitherto unpublished illustrations of the race of Atalanta and Hippomenes. The first is on a glass vase in the collection of Lord Westbury at Castello di Vincigliata near Florence. Hippomenes, a nude figure, looks back at his competitor; she pursues him with a sword—a reminder of that version of the story according to which the unsuccessful suitors were slain (Apollodorus, III, 9, 2.). The second is on a glass cup at Rheims, from a Roman tomb of the second century A.D. The third is from a terra-cotta medallion in the Morgan collection. Here Atalanta wears the *chitoniskos ezomis* which is the regular costume of Amazons in the fifth century B.C. Hippomenes, who holds a palm of victory, stands in an attitude which is common in statues of athletes.

Terra-cotta Arulae.—The miniature altars of terra-cotta, decorated in relief, which have been found in considerable numbers in Southern Italy and Sicily and in the vicinity of Rome, are discussed, catalogued, and classified by E. DOUGLAS VAN BUREN in *Memoirs of the American Academy in Rome*, II, 1918, pp. 15-51 (7 pls.). The earliest are simply decorated cubes; but a more architectonic form soon developed; and in Rome the arula assumed a form in which the top is smaller than the bottom surface, and the narrow ends have

a double convex curve, suggesting the term "hourglass shape." The earliest arulae are from Sicily and Southern Italy; from the discoveries it seems that Caulonia was a chief centre of their manufacture. The types of decoration are of Eastern origin, and have apotropaic or funereal significance; most common is the lion rending a bull. Sphinxes and satyrs' heads also occur. A greater range of decorative motives is found on the later arulae, including some original types, such as a winged Europa and a winged Dionysus. These subjects seem to have influenced the choice of subjects on Roman sarcophagi, which show more allegorical and less sombre themes than the Etruscan urns. Arulae are not found on the mainland of Greece; but small sculptured altars were sometimes placed on tombs in Asia Minor; and the Greeks of Italy may have imitated this practice by the dedication of these little terra-cotta altars in tombs. The hourglass shape is not found in Sicily or Southern Italy. It is probably due to Etruscan influence, and may have had its origin in a baetylic cult.

Roman Razors.—In *Ausonia*, IX, 1919, pp. 139–160 (23 figs.) M. DELLA CORTE discusses the forms of Roman razors. Two shapes from the classical period are known: (1) a blade with a straight edge and a straight back, the end cut so as to make an acute angle with the edge, the blade folding into a handle of bone or ivory, often ornamented, but shaped so that the fingers could grip it firmly and at the same time manipulate the blade; (2) a blade with a curved edge (the *curva theca* of Martial, IX, 58, 9–10), and with a handle of simple rectangular form. A shape similar to the first, but not identical with it, is shown on Christian monuments of the fourth and fifth centuries, and marks the transition to mediaeval and modern shapes of razors.

Retiarii.—In *Röm. Mitt.* XXXII, 1917, pp. 147–167 (6 pls.), H. WOOLMANN describes and discusses the equipment of the *retiarii* and the various episodes of the battle between them and other gladiators as depicted on clay lamps.

Ad Maecium.—In *B. Com. Rom.* XLVI, 1918, pp. 101–114 ALBERTO GALIETTI identifies Ad Maecium, the scene of the battle between Romans and Volscians in 389 B.C. and probable source of the name of the *tribus Maecia*, with Sublanuvio.

The Driving of the Nail.—In *B. Soc. Ant. Fr.* 1919, pp. 202–206 J. TOUTAIN reports the substance of a correspondence with Sir James Frazer on the Roman rite of the driving of the nail (cf. *A. J. A.* XXIII, 1919, p. 431). According to Livy (VII, 3) this was an annual practice which later became occasional. Frazer believes that in the earliest period it was also occasional and private; that later it became an official and annual ceremony, and then lapsed into occasional use.

A Bibliography of the Excavations of the Janiculum.—Under the title *Les fouilles du Janicule à Rome* (Geneva, 1920; 20 pp.) G. DARIER has published a chronological bibliography of works on the subject indicated in the title which appeared between 1906 and 1918.

The Forum at Pompeii.—In *Memoirs of the American Academy in Rome*, II, 1918, pp. 67–76 (3 pls.; fig.) ALBERT W. VAN BUREN publishes some notes on monuments of the Forum at Pompeii. (1) The torso of the acrolithic cult statue of Jupiter has a relief on the back. This relief is earlier than the statue, and not later, as has been supposed. A stone with a sculptured relief of presumably Greek origin was reworked for the body of the statue.

(2) In the pavement of the Forum was a great inscription in letters of bronze. The cutting for the letter Q still remains. (3) The arch at the south end of the Forum was the *ianus* of Pompeii. It did not support a colossal statue of Augustus, as Mau conjectured. (4) The identification of the central one of the three halls at the south end of the Forum as the Curia is confirmed by an architectural detail which is in accordance with Vitruvius' precept for the construction of a curia (V, 2). (5) A spacious hall opening from a portico near the north end of the west side of the Forum was probably a school. (6) The changes in the plan and boundaries of the Forum due to the Roman colonization of Pompeii were much less radical than some archaeologists have supposed. The Forum is typical of the Hellenistic East rather than of Rome.

The Gallic Fire and Roman Archives.—In *Memoirs of the American Academy in Rome*, II, 1918, pp. 55-65, LUCY G. ROBERTS concludes from an examination of the archaeological and literary evidence that many of the important public buildings of Rome, including the temples of Saturn, Castor, Dios Fidius, Diana, and Ceres, survived the fire of 387 B.C. The Gauls seem to have respected temples: the only one of which the destruction is certain was that of Apollo. It is, therefore, probable that most of the international documents deposited in the temple escaped destruction, as well as the *leges* in the temple of Saturn, and the *senatus consulta* in the temple of Ceres.

The Arcadian Element in Roman Legend.—In *Mél. Arch. Hist.* XXXVIII, 1920, pp. 63-143 JEAN BAYET in a comprehensive investigation of the origin and development of the Arcadian element in the legendary history of Rome, reaches certain conclusions which he regards as established. This Arcadian element was introduced into Italy from Magna Graecia, not Sicily, at an early date, and reached Latium and Etruria in the sixth century, but not in such a way as to impose itself at that time upon Rome and to assume a national character. By the end of the fifth century, however, when the Italian Greeks had begun to enter into political relations with the peoples to the north of them, they built up a unified form of the legend which gave to the earlier stories a more national tone, into which were drawn various non-Arcadian elements. The identification of Latins and Oenotrians, due perhaps to Hippys of Rhegium, was realized about the beginning of the third century, and then established itself so firmly at Rome that it could not be entirely displaced by the triumph of the Trojan legend.

Virgil and Ostia.—In *Virgile et les origines d'Ostie* (Paris, E. De Boccard, 1919, x, 818 pp.) JÉRÔME CARCOPINO develops the thesis maintained by him in 1912 (*C. R. Acad. Insc.* 1912, pp. 104 f.). The main theory of this thesis is that in the *Aeneid* Lavinium was in no way connected with the history of Aeneas: it was the town of the Laurentes and of Latinus, built on the site of the modern Pratica. The town which Aeneas founded was Troy, at the mouth of the Tiber, where was afterwards the old federal sanctuary of the Arulenses (Arula? etymologically connected with *ara*: *Aen.* VIII, 85), the primitive Ostia. The prophecies and miracles in the *Aeneid* referred by a mistaken tradition to Lavinium in reality centred about this New Troy of Aeneas. Further, the cult around which are gathered these prophecies, miracles, and sacrifices was not, as commonly supposed, that of the Penates, worshipped at Lavinium; but the cult of Vulcan, worshipped in the old federal sanctuary on the site of Ostia, and identical with Thybris, the River-God.

Virgil's reasons for thus describing the New Troy of Aeneas as a shrine in the primitive home of Ostia, sacred to Vulcan, God of the Tiber, were partly political, that he might further the plans of Augustus for the rebuilding of Ostia, and the establishing of the harbour actually built in the time of Claudius and named by Nero the *Portus Augusti*; partly moral, that he might revivify the ancient religion of Rome, by honor paid to this god who was worshipped before the advent of Jupiter to Rome.

SPAIN

Implements of the Bronze Age.—In *Proc. Soc. Ant.* XXXI, 1919, pp. 151–170 (4 figs.) R. A. SMITH describes a series of bronze implements found in the southeast of Spain by the brothers Siret, and summarizes the conclusions of L. Siret regarding the chronology of the Bronze Age in Spain, together with the criticism to which these views have been subjected by J. Déchelette.

Spanish Bronze Votive Offerings.—In *B. Soc. Esp.* XXVIII, 1920, pp. 82–85 (pl.), N. SENTENACH writes on antique Spanish bronzes of about the sixth century B.C., which include representations of human figures, animals, fantastic combinations of animal and man, and other objects. They bear resemblance to the art of other Mediterranean countries of this early date.

FRANCE

A Prehistoric Drawing.—In *C. R. Acad. Insc.* 1920, pp. 303–310 (2 figs.) Count BEGOUEN describes a remarkable drawing discovered in the cave of the Trois-Frères at Montesquieu-Aventes (Ariège). It represents a man walking to the left, with head turned in front view. The face is covered with an animal mask and long beard and surmounted by long ears and the antlers of a stag. The man wears a horse's tail. The figure is comparable with a drawing on schist from Lourdes, representing a man in somewhat similar animal disguise. As the costume is borrowed from different animals, it does not seem to represent either a hunter's ruse or a ritual dress. More probably the drawing represents a spirit which can assume different forms; or a magician who has the same power. Count Begouen inclines to the latter view. The cave contains numerous drawings of animals, on which a probably magic sign in the shape of a P often occurs.

The Arena of Paris.—The work of J. C. and Jules Formigé, entitled *Les Arènes de Paris*, is the subject of criticism by C. JULLIAN in *R. Ét. Anc.* XXII, 1920, pp. 187–201. The existing ruins of the Arena are to be attributed to the period of Hadrian. The building was probably destroyed in 275–6 A.D. The structure is not a “demi-amphitheatre”; it is a theatre with a circular arena, analogous to the orchestra of the Greek theatre, and adapted to gladiatorial and other arenic exhibitions as well as to theatrical performances. This type of theatre is common in Northern France. The pure form of Roman theatre is found in the South. There are no substructures under the arena of Paris because no elaborate machinery was needed for the comparatively simple spec-

tacles presented here. M. Jullian doubts whether the remains identified as *carceres* by MM. Formigé are properly so-called. He also doubts whether the evidence justifies the elaborate reconstruction of the *scaena* which these authors give. The size of the theatre was about the same as that of the Arena of Nîmes, and it could accommodate about sixteen thousand spectators. The names inscribed on the seats perhaps indicate proprietorship of certain places in the theatre. The building was of squared stones about 0.13m. in height. No brick was used. The orientation was E. N. E., and the theatre commanded a magnificent view. Its situation was between the road to Sens and a country road leading to villas on the Seine. M. Jullian does not believe that there was a permanent Circus at Paris, but a temporary structure on the site indicated by MM. Formigé, on the bank of the Seine in the Quartier St. Victor. M. Jullian believes that the Gallo-Roman theatres had a special relation to the indigenous civilization, because their sites seem to have been regularly attached to the sites of Gallic cults. No province of the Roman empire has so many theatres as Gaul.

Gallo-Roman Votive Offerings.—In *B. Soc. Ant. Fr.* 1919, pp. 146-148, J. TOUTAIN maintains that ex-votos from Gallo-Roman sites, representing children in swaddling clothes, parts of human bodies, and animals, mark a ritual substitution for actual human and animal sacrifices practiced in primitive times (see Caesar, *B. G.* VI, 16).

Fish-ponds in Roman Gaul.—In *B. Soc. Ant. Fr.* 1919, pp. 183-196 G. LAFAYE communicates the results of studies on methods of trapping and imprisoning fish practiced in ancient times, especially in the salt and fresh waters of ancient Gaul.

A Roman Milestone.—In *B. Soc. Ant. Fr.* 1919, pp. 118-123, E. CHÉNON comments on the inscription of a Roman milestone found at Trouy in the eighteenth century (*C.I.L.* XIII, 8940), recording the restoration of the road it marked in the reign of Maximinus and Maximus (237 A.D.). He concludes that the stone originally stood at Saint-Florent, perhaps on the bridge over the Cher.

SWITZERLAND

Cocliensis as an Epithet.—In *B. Soc. Ant. Fr.* 1919, pp. 257-258 is a note by J. HANNEZO on the epithet Cocliensis given to Liber Pater in an inscription found at Saint-Prex, near Morges, Switzerland. The epithet is not derived from *cochlea*, as M. Chapot suggested (*Ibid.* 1917, p. 197), but like other epithets ending in *ensis*, is from a place-name, possibly from *Cochlia*, which may have been a Celtic name adopted by the Romans.

GERMANY

The Discovery of the Rhine.—In *Mél. Arch. Hist.* XXXVIII, 1920, pp. 5-28, A. GRENIER discusses the discovery of the Rhine. He gives a résumé of the allusions to central Europe in the earliest Greek literature, sees a probable

reference to the Rhine in Apollonius of Rhodes, argues that Polybius knew nothing of that river although he is the first ancient writer known to us who mentions the Alps, and attributes the first reference to the Rhine by name to Posidonius. The extent of the latter's knowledge of the river is very uncertain, and the real discovery of the Rhine is to be assigned to Caesar.

GREAT BRITAIN

Flints from Grime's Graves, Norfolk.—In *Proc. Soc. Ant.* XXXI, 1919, pp. 78–104 (77 figs.), H. G. O. KENDALL compares flint implements discovered at Grime's Graves in Norfolk with similar implements from Avebury Down in North Wiltshire, and on the basis of this evidence as well as of botanical and geological data concludes that the tools from Grime's Graves are not earlier than the Neolithic Period.

A Megalithic Monument from Jersey.—In *Proc. Soc. Ant.* XXXI, 1919, pp. 133–144 (4 figs.) R. A. SMITH discusses a megalithic monument which was removed early in the nineteenth century from its original site near St. Helier's, Jersey, to Henley-on-Thames. It was a circle of stones, 21 feet in diameter, approached by a passage walled with similar large stones. Within the circle are several cells formed by pairs of stones projecting from the wall. Each pair was covered with a horizontal slab. The whole monument was covered with a tumulus when it was discovered. The original structure dates from the megalithic period; but the mound was probably constructed by people of the Bronze Age, who may have used the building for interments. The circle has a strong resemblance to a neolithic house at Pléneuf on the French coast. Similar circular dwellings have been found in Cornwall.

Prehistoric Shields.—In *Proc. Soc. Ant.* XXXI, 1919, pp. 145–151 (2 figs.) R. A. SMITH discusses prehistoric bronze shields found in Great Britain and Ireland. Some are ornamented with small bosses; others with concentric circles in relief. Continental evidence alone would indicate that the shields belong to the Hallstatt period; but since the Iron Age in Britain seems to have begun much later than on the Continent, these shields, which are apparently of local manufacture, may be of later date than similar Hallstatt remains. Most of them are too thin to have been of practical use, and may have been made as votive offerings.

The Antiquities in the Brentford Public Library.—In *Archaeologia*, LXIX, 1920, pp. 1–30 (2 pls.; 30 figs.) R. A. SMITH describes the more important objects in the Layton Collection of antiquities in the Public Library at Brentford. Most of them were brought to light during dredging operations in the Thames at Kew many years ago. The Neolithic Period is represented by many specimens including picks, celts, daggers, etc., and the Bronze Age by vessels of pottery, daggers, spearheads and a sickle of bronze, as well as by two bone daggers. There are ancient British coins, including two of gold; a remarkable late Celtic wooden bucket cased with bronze, and a bronze bowl which was, perhaps, a water-clock; a Roman iron sword with bronze scabbard, Roman brooches, a few good specimens of Anglo-Saxon antiquities and numerous mediaeval objects.

Roman Cirencester.—In *Archaeologia*, LXIX, 1920, pp. 161-209 (4 pls.; 21 figs.) F. HAVERFIELD discusses Roman Cirencester—its name and location, its walls, gates and buildings, the town plan and various detailed finds such as mosaics, worked stones, sepulchral monuments and inscriptions. The history of the place is worked out upon the evidence of the pottery and coins. There are appendices: on the name, which is derived from the Latin *Corinium*, by W. H. STEVENSON; on a figure of Eros, by H. STUART JONES; and on the so-called *Matres*, by M. ROSTOVITZEFF.

EARLY CHRISTIAN, BYZANTINE AND MEDIAEVAL ART

GENERAL AND MISCELLANEOUS

The Two "Sassanian" Dragon Reliefs in the Constantinople Museum.—In *Publikationen der Kaiserlich Osmanischen Museen*, No. 4 (64 pp.; 5 pls.), H. GLÜCK discusses from every angle the two dragon reliefs purchased by the Constantinople museum in 1916—Nos. 790 (1164) and 791 (1163). Although Strzygowski, who knew the reliefs as early as 1889, regarded them



FIGURE 6.—"SASSANIAN" DRAGON RELIEFS: CONSTANTINOPLE.

as Turkish, Sarre, and later Mendel, the cataloguer of the museum, called them Sassanian. Glück shows them to be Turkish and probably to have come from the decoration of Alaeddin's thirteenth century wall at Konia. The two dragons appear to be of opposite sex, reminiscent of good and evil spirits confronting one another (Fig. 6). The type is found in numerous monuments, reaching back to Sassanian times. But the different treatment of depth and of mass distinguishes these dragons from related Sassanian examples. In fact it appears, since most of the parallels are with works referable to the steppes, that even in Sassanian times the type was derived from northern sources. The Turks brought it southward when they migrated. Along with the material collected by Strzygowski this helps to build up our

knowledge of the northern peoples of the Near East and to throw new light on obscure phases of mediaeval art.

Mediaeval Monuments in Asia Minor.—In *Rass. d'Arte*, VII, 1920, pp. 102–108 (6 figs.), B. PACE tells something of the work of the Missione Archeologica in Asia Minor and describes some important monuments in Adalia and Konia. To the rapidly growing museum collection in Adalia has just been added a beautiful Byzantine plaque, in fragmentary condition, found among the remains of a little Byzantine church in Adalia. The fragment represents the upper part of the angel Gabriel, dressed in Hellenic chlamys and holding the staff and globe—the latter object has been changed by a Turk into a disc with Arabic inscription of the name of God. There is not yet sufficient information for dating the work. In Konia the most important monuments are the mosque of Sultan Alaeddin-Minbar, the Injeminarè Jamissi, and the mosque of Karà Softalar. The second of these is the most exquisite and is a fine example of Seldjouk art. In contrast to the Arabic style, the ornament of which seems only to have the purpose of covering surface, here the ornament carries out and emphasizes the lines and functions of the architecture. The little mosque of Karà Softalar is of central plan and is enriched with plaques of lace-like work.

Armenian Architecture.—In *Syria*, I, 1920, pp. 253–263 (4 pls.; 3 figs.) FRÉDÉRIC MACLER gives a summary account of the origins and history of Armenian architecture, illustrated by colored plates from water-colors by A. Fetvadjian. The earliest existing churches are of the sixth century and show Syrian influence. To the seventh century belongs the polygonal church of Zwartnots, the plan and ornamentation of which are largely derived from Greek and Syrian sources. In the era of the Bagratid dynasty at Ani and the Ardzrounis at Van (ca. 900–1050 A.D.) numerous churches and convents were constructed. The eleventh century marks the highest development of Armenian architecture, at Ani, Van, Althamar, and Kars. In the twelfth and thirteenth centuries, under Georgian domination, the Syrian and Byzantine influences apparent in earlier work are supplanted by an oriental element the origin of which is probably to be found in Persian architecture as developed under the Arabs at Bagdad. M. Macler rejects the theory of Strzygowski that Armenian architecture had an initiatory rôle in the development of some features of Byzantine construction, and agrees with Diehl that Armenian architecture was influenced by Byzantium as well as by the Orient. The dome, which was a form known to the Assyrians, may have come to Armenia through Persia. The polygonal plan is apparently Cappadocian in origin. But the Syrian influence is predominant.

Legends of St. Thomas.—In *Mél. Arch. Hist.* XXXVIII, 1920, pp. 29–62 GIOVANNI PANZA discusses the legends attached to the life of St. Thomas in India and to the transfer of his body to Ortona, the influence of the cult of the Cabiri or Dioscuri upon that of the saint, and the connection of this with that of Theseus.

The Rule of St. Pachomius.—In *C. R. Acad. Insc.* 1919, pp. 341–348, T. LEFORT describes Coptic texts, now in the Bibliothèque Nationale and the British Museum, of the Rule of St. Pachomius, the founder of a celebrated monastic order of the third century. The text confirms the authenticity of St. Jerome's version of the Rule, which has been questioned.

An Invocation to Christus Medicus.—A unique inscription recording an invocation to Christus Medicus is published by PAUL MONCEAUX in *C. R. Acad. Insc.* 1920, pp. 75–83 (fig.). It is to be dated in the fourth century or early in the fifth. The phraseology is strikingly parallel to a passage from Commodianus. The inscription is probably of Donatist rather than Catholic origin. It is from Thamugadi, which was an active centre of Donatism.

An Arabian Copper Lantern.—In *Syria*, I, 1920, pp. 56–57 (pl.) G. MIGEON describes a copper lantern which once hung in the Mosque of Omar in Jerusalem, and is now in the Louvre. It is an exquisite example of workmanship in pierced metal, showing four different systems of decoration, as well as a repeated inscription in the same technique: "There is no God but Allah." The Mosque of Omar was built by the eleventh Khalif, Abd el Malek (691–692 A.D.) and was repaired in the ninth century.

Portable Reliquaries.—Portable reliquaries of the early mediaeval period are classified and described by Sir WILLIAM MARTIN CONWAY in *Proc. Soc. Ant.* XXXI, 1919, pp. 218–240 (11 figs.). Early reliquaries seem to have been "precious boxes turned from their original use and casually employed to hold relics." The later types originated in a form imitative of the fifth century sarcophagus. Of these the first had a lid with double slope; later a four-sloped top was developed; and still later a taller and flatter form with concave ends. The Celtic reliquaries took the form of a roofed building. But the reliquary was first conceived not as a house but as a tomb.

The Saw-fish.—In *Proc. Soc. Ant.* XXXI, 1919, pp. 20–34 (21 figs.) the mediaeval legend of the saw-fish and the fantastic forms which the fish assumed in manuscripts and sculpture are discussed by G. C. DRUCE. The attempts of the fish to keep up with ships became a frequently repeated allegory, in which "the sea is the world, the ship and its crew godly folk who pass through its storms successfully; while the saw-fish signifies those who make a good beginning in well-doing but . . . fall back into their old bad habits." Mr. Druce thinks that the original form of the saw-fish may have been suggested by the *pristis antiquorum*, a Mediterranean fish.

Architectural Terms.—In *B. Soc. Ant. Fr.* 1919, pp. 233–247, L. DEMAISON discusses the use of certain technical terms in mediaeval references to ecclesiastical architecture: *alae*, *wassives*, aisles of a church; *coiffe*, *cucufa*, equivalent to the later *chevet d'église*, the rounded end of the choir; *deambulatorium*, any passage or corridor, not restricted to the passage round the choir; *ouïes*, the windows of a bell-tower; *vestibulum*, porch, aisles.

ITALY

The Baptismal Font of Tino di Camaino.—The font which Tino di Camaino finished in 1312 for the cathedral of Pisa has long been considered to have completely perished with the exception of the inscription. Two fragments of sculptured marble found near the cathedral in 1902 are identified by P. BACCI in *Rass. d'Arte*, VII, 1920, pp. 97–101 (6 figs.), as parts of this monument. One of them, with only parts of trees and a foot and leg is from the scene representing the Baptism of Christ; the other, with three figures, is from the group of the halt and the blind who wait for the angel to trouble the waters. Even in its dilapidated condition this second fragment is a remarkable example of the

strength of Tino's work and marks him as worthy of his great master, Giovanni di Nicola.

The "Cup of Constantine" a Forgery.—In *L'Arte*, XXIII, 1920, pp. 157–159 (2 figs.), G. WILPERT shows that the so-called Cup of Constantine in the British Museum is a forgery of the nineteenth century based on the publication of a South Italian miniature. Since the cup was currently accepted as the earliest approximately dated example of the bearded Christ and of the crossed nimbus, its extraction from the series of representations of Our Lord is anything but painless. For example, the problem of the Sidamara sarcophagi assumes a new aspect because the crossed nimbus on the Berlin fragment must now be accepted as dating the monument in the fifth or sixth century.

Christians and Pagans on the Via Appia.—The interesting monuments that have been discovered under the basilica of S. Sebastiano are described by R. PARIBENI in *Rass. d'Arte*, VII, 1920, pp. 5–8 (5 figs.). Under the apse is a Roman villa with walls ornamented with splendid frescoes that remind one in their rapid, sketchy treatment of such work as Corot's. Under the right wall are five catacombs of good construction and elegant decoration. Under about the middle of the church just below some sarcophagi with inscriptions of the fourth and fifth centuries are rooms with walls decorated with graffiti inscriptions, nearly all invoking Peter and Paul. And near these rooms, at a depth of 14 meters from the pavement of the church, are three tombs, apparently of about the second century A.D., one with frescoes, the subjects of which are for the most part birds, fruit, and flowers, the other two with remarkably well preserved stucco decorations. Though there are some features of the decorations of these tombs that suggest Christian symbolism, it seems likely that the tombs were pagan and that into them some Christian motives were introduced by the artists.

Dante Monuments.—In *Rass. d'Arte*, VII, 1920, pp. 43–49 (11 figs.), A. MUÑOZ describes the restorations which he has undertaken in Viterbo and Anagni in anticipation of the commemoration in 1921 of the sixth centenary of the death of Dante. The monuments being restored are connected with the writings or life of the poet and include the church of S. Silvester in Viterbo and the palace of Boniface VIII and the Palazzo Comunale in Anagni.

The Relief in the Tomb of Dante.—In *Felix Ravenna*, Fasc. XXIX, 19, pp. 75–80 (10 pls.), A. ANNONI questions whether Pietro Lombardi is the author of the relief which decorates Dante's tomb at Ravenna. The inscription of Lombardi is on the frame rather than on the relief itself, and, in fact, it appears that part of the relief has been hidden by the sarcophagus in order to improve the perspective, which would otherwise be too faulty to impute to Lombardi. The rosettes in the relief compare very unfavorably with those on Lombardi's column bases at Ravenna. The relief may be an earlier one incorporated in the monument of Lombardi.

Works in America Related to Giovanni Pisano.—In *Z. Bild. K.* XXXI, 1920, pp. 111–114 (6 figs.), W. R. VALENTINER writes on sculptures in American collections that show more or less close relationship to Giovanni Pisano. Good authorities have attributed a Madonna in the Blumenthal collection, New York, to that master himself. But the grace and charm of the work, the naive conception of the Child, and the close similarity of the form and technique to the grave monument of Gastone della Torre in S. Croce, Florence,

make the attribution of the Madonna to Tino da Camaino more satisfactory. A fragmentary Madonna in the Boston Museum of Fine Arts and a well preserved one in a New York private collection are very closely related to the Madonna in the Kaiser Friedrich Museum, Berlin, which is ascribed with some doubt to Giovanni Pisano and must have come from the same workshop. A Madonna in the collection of R. Mortimer, Toledo, is more distantly related to Pisano and is probably by a Sieneſe master. Two pilasters with trumpet-blowing angels in the Metropolitan Museum, New York, have the best claim of any works in America to be attributed to the Pisan master. They undoubtedly belonged to the pulpit of the cathedral at Pisa, where they must once have formed part of the scene of the Last Judgment.

Sieneſe Paintings in America.—A number of important Sieneſe paintings, particularly by followers of Duccio, are discussed by F. M. PERKINS in *Art in America*, VIII, 1920, pp. 195-210 (10 figs.). A Madonna in the collection of Mr. D. F. Platt is shown to be not by Segna di Buonventura, to whom it has been ascribed, but by a follower of Duccio unknown by any other work. The same is true of a painting of the Magdalene in the Boston Museum of Fine Arts, though the Magdalene painting bears very close resemblance to an altarpiece in Mr. Platt's collection, and the two may be by the same follower of Duccio. A Madonna in the Boston Museum is not by Ugolino, to whom it is assigned, but by a Ugolinesque follower of Duccio. Much more closely related to Ugolino was the author of an Apostle in the Blumental collection. A splendidly preserved Madonna in the collection of Mr. Philip Lehman lacks the spontaneity and vigor necessary to substantiate the ascription to Duccio himself and must be considered a school piece. Finally, Ambrogio Lorenzetti is represented by three works: the Crucifixion in the collection of Mr. Paul J. Sachs, which was formerly ascribed to Pietro, a Madonna in Mr. Lehman's collection, here reproduced for the first time, and an earlier Madonna belonging to Mr. Platt.

New Remains of Romanesque Painting.—In *L'Arte*, XXIII, 1920, pp. 200-206 (5 figs.), L. CELLUCCI publishes some fragmentary paintings which supplement the series, already noted, of Romanesque paintings of Terra di Lavoro, belonging to the school of Montecassino or related to it. The most important are remains of frescoes in a grotto behind the apse of the church of San Michele in Arpino. Others are in the chapel of San Nicola in Galluccio, and in two churches of the Annunciation in Minturno and Maranola.

Joan of Arc and Bologna.—In *Rass. d'Arte*, VII, 1920, pp. 134-141 (6 figs.), C. RICCI examines the documents and legends relating to the Bolognese descent of Joan of Arc, pointing out the weak basis upon which they are founded and offering new explanations of some of the more plausible of them. It is suggested that the fresco of the heroine on the pilaster of St. Petronius at Bologna was executed at the order of Fileno della Tuata, historian, when he returned from France to Bologna full of enthusiasm for the deeds of Joan, which he had heard recounted. A poor painting in the museum of Versailles is noted as of iconographical interest. It is Lombard fifteenth century work done, as is shown by the inscription, during the imprisonment of Joan as an *ex-voto* offering for her salvation. It represents the Madonna between St. Michael and Joan of Arc. *Ibid.* p. vii (fig.), the author brings as further evidence for his opinion that the Versailles painting is provincial Lombard work

of the fifteenth century, a painting of the Madonna and Saints in Contrada Poan, near Bassano.

SPAIN

A Carthusian Monastery.—In *B. Soc. Esp.* XXVIII, 1920, pp. 86–93 (3 pls.) C. S. CARRERES traces the history and describes the present condition of the monastery of Vall de Cristo, founded near the end of the fourteenth century. The various entrance portals of the monastery and church together with the fragments of the Gothic cloister show the most interesting architectural remains. The library of the monastery forms the basis of the present library of the Instituto de Castellón, and the mediaeval paintings and other art objects from the same source make up a large part of the collection of the Museo de Castellón.

FRANCE

The Origins of Saint-Maur-des-Fosses.—The site of the monastery of Saint-Maur-des-Fosses founded in 638, is known in mediaeval documents as *Castrum Bagaudarum*. C. JULLIAN, who discusses the tradition in *R. Ét. Anc.* XXII, 1920, pp. 107–117, believes that the massive foundations belong to the period of the Roman empire, when a *castellum* would not have been constructed so far from the frontier. The site may have been that of a temple or villa. The attribution of the ruins to the Bagaudes is due to a tradition which exalted these outlaws of the third and fourth centuries as defenders of Christianity.

A Merovingian Font.—In *B. Soc. Ant. Fr.* 1919, pp. 110–114 (fig.) L. COUTIL discusses some neglected sculptured stones which were found long ago in the court of the bishop's house at Évreux, and are now in the museum of that town. They form the greater part of the frame of a circular cavity, and may have been the top of a font or small altar. They are ornamented with Christian symbols and rudely carved animal and human figures in low relief, and show fragmentary inscriptions. The workmanship is apparently earlier than the eleventh century and, perhaps, belongs to the Merovingian period.

Capsum and Altarium.—In *B. Soc. Ant. Fr.* 1919, pp. 129–131, the Abbé PLAT discusses the meaning of the word *capsum*, which occurs in the description of the first basilica of St. Martin by Gregory of Tours. *Capsum* is properly a liturgical rather than an architectural term, and is equivalent to *aula*. It designates that part of the nave beyond which the choir did not pass. Gregory uses the word *altarium* in two senses: in one passage it means the whole space between the western entrance of the choir and the end of the building; in another the sanctuary and the choir combined in front of the *memoria* or tomb of the saint.

BELGIUM

The School of Godefroïd de Claire.—In *Burl. Mag.* XXXVII, 1920, pp. 11–18 (2 pls.), H. P. MITCHELL gives the eighth installment of his study of the enamels of the Mosan school, summing up the contents of the previous articles and publishing some new pieces by Godefroïd. One of these, a plaque in the British Museum representing Moses and the brazen serpent, shows the

style of the very early work of the master, in about 1140-50; another, a plaque in the Metropolitan Museum, New York, with the Crucifixion as subject, shows the style of the end of his career, in about 1170-75.

The Cathedral in Relation to the Town.—In *Mh. f. Kunstw.* XIII, 1920, pp. 67-87 (8 figs.), F. HOEBER uses the Romanesque cathedral of Tournai as a characteristic example of the relation of the situation of the cathedral to the plan of the rest of the town in mediaeval times. In contrast to the Greek-Oriental temple, which stood apart from its surroundings, the mediaeval European church, the center of every phase of the life of the people—political, commercial, artistic, and social, as well as religious—had the places for all these activities grouped closely about it. In the open space before the west front of the church many public festivities were held; the dwellings of the clergy and even of laymen surrounded the church, and markets were close by; so that in the silhouette of the town as a whole the church was the dominant note in a compact group. The modern move toward clearing away these surroundings and isolating the church is, therefore, contrary to the mediaeval spirit, just as the modern distinction between secular and religious was unknown in mediaeval times.

An Evangeliarium of the Twelfth Century.—In *B. Soc. Ant. Fr.* 1919, pp. 214-222 (fig.) A. BOINET describes a fine Latin manuscript of the gospels bequeathed to the Municipal Library of Metz by the late Baron Salis. It is dated 1146, and was made by a monk of the Abbey of Saint Lambert de Liesies, in Hainault. The initials and miniatures are of great beauty, and the manuscript is of value as an example of a too little known group of Northern manuscripts.

GERMANY

Mediaeval Hanseatic Art.—In *Z. Bild. K.* XXI, 1920, pp. 57-71 (31 figs.), G. F. HARTLAUB traces in the work of a group of sculptors in Lübeck in the first half of the fifteenth century the characteristics of one predominant man, John the Younger (?), who bids fair to gain, when better known, an equal rank with such masters as Sluter, Quercia, and Ghiberti. What speaks most plainly for the contemporary fame of this sculptor and his school is the fact that the Abbey church of Vadstena took nearly all his work for about ten years. And the sculptures made for Vadstena have a wonderful wealth of motives in the beautifully carved faces and figures.

ROUMANIA

Fortified Churches of Transylvania.—In *Proc. Soc. Ant.* XXXI, 1919, pp. 165-174 (7 figs.) JAMES BERRY discusses the fortified churches of Southern Transylvania. Most of these were built by Germans, who first occupied this region in the thirteenth century; the greater number date from the fifteenth and sixteenth centuries. They are interesting chiefly for their encircling walls, entrances, and towers, which form more complicated fortifications than are found in connection with churches of Western Europe. The masonry is rude and there is little ornament. The wooden structures which formed the projecting galleries of the towers are often preserved.

GREAT BRITAIN

A Holy Water Stock.—In *Proc. Soc. Ant.* XXXI, 1919, pp. 119–122, D. H. S. CRANAGE describes a holy water stock recently found at Shawbury Church, Shropshire. It is of sandstone and its date is late Norman. “The capital is cut up with rudimentary foliage, and nail-heads are added.”

A Pyx from Godsfield.—In *Proc. Soc. Ant.* XXXI, 1919, pp. 63–65 (fig.) G. W. W. MINNS connects a pyx discovered at Godsfield, Hants, with a Preceptory of the Hospitallers of St. John established on this site in 1138. Sir HERCULES READ expressed the opinion that it is of English origin, and to be dated about 1320. It is decorated with a scroll design of leaves.

A Relief from St. Bartholomew's.—In *Proc. Soc. Ant.* XXXI, 1919, pp. 123–124 (pl.), E. A. WEBB discusses a sculptured stone found on the site of the chapter-house of the Augustinian monastery of St. Bartholomew, West Smithfield. It was the arm of the Prior's chair. A kneeling Augustinian canon in the habit of his order is represented upon it in relief.

The Old Lady Chapel of Westminster Abbey.—In *Archaeologia*, LXIX, 1920, pp. 31–44 (7 figs.) H. F. WESTLAKE discusses the old Lady Chapel of Westminster Abbey in its relation to the Romanesque and Gothic churches. *Ibid.* pp. 45–46, the Archdeacon describes the account-rolls of the Lady Chapel.

RENAISSANCE ART

GENERAL AND MISCELLANEOUS

North and South in Art.—In *Z. Bild. K.* XXXI, 1920, pp. 98–103, J. STRZYGOWSKI writes a short account of the fundamental principles involved in his recent studies. Attention in the past, especially by Wölfflin and Riegl, has been centered upon periods, with too little regard for peoples, whereas race is a more important factor in development than time. The importance of the north as distinct from the south in artistic evolution becomes more and more evident. The emphasis upon the human figure is given by the south; movement and space, particularly as the latter is expressed in landscape, are the true realms of northern art. Even during the Renaissance these were the fields of interest—especially in the crafts, the natural medium of the north—whenever the north expressed itself.

Germany and Holland.—In *Z. Bild. K.* XXXI, 1919, pp. 3–10 (4 figs.), C. HOFSTEDE DE GROOT discusses the artistic relationships between Holland and Germany in the seventeenth century. Most of the German artists who went to Holland for training later returned to their own country but did not transplant Dutch characteristics to German soil. Many of the Dutch artists who went to Germany had Italy as their ultimate goal. The one whose journeys we know most about is Lambert Doomer, whose drawings, in which the interest is almost equally divided between landscape and architecture, tell much of the places he visited.

Cryptographic Inscriptions on Primitive Paintings.—In *B. Soc. Ant. Fr.* 1919, pp. 156–160, F. DE MÉLY presents the results of investigations on disguised inscriptions in primitive paintings. He finds confirmation of his belief

in the use of these inscriptions in a passage of Roger Bacon, suggesting the employment of letters from different alphabets for secret writing; and in a contract made by a painter of Ghent in 1434, arranging for the use of two sorts of letters in "the devices."

ITALY

Florentine Painted Glass.—In *Boll. Arte*, XIV, 1920, pp. 3-6 (3 pls.), P. TOESCA discusses the art of window making in the fourteenth and fifteenth centuries in Florence. A round window, *occhio*, in the façade of Santa Maria Novella shows in the design such close affinity to the frescoes on the walls of the Spanish Chapel that it may be attributed to Andrea di Bonaiuto, who was painting in Santa Maria Novella in 1365-67. A comparison of this work with *occhi* of Santa Maria del Fiore, shows how much more successful fourteenth century windows were than most of those of the first half of the fifteenth, with designs by such artists as Ghiberti and Donatello. The traditions of the art of glass were abandoned in these years in an effort to produce the effect of other arts. But a window in the façade of S. Croce, which shows the characteristics of Giovanni di Marco, is an exception among windows of the first half of the fifteenth century; for it has more of the decorative character of true glass work.

A Florentine Theatre.—That pictorial art as well as literature preserves a record of the theatrical art of Florence in the time of the Renaissance is shown by O. FISCHER in *Z. Bild. K.* XXXI, 1919, pp. 11-20 (9 figs.). Abraham, the Russian bishop of Ssudal has left a description of the festival of the Annunciation which he beheld in Florence the 25th of March, 1438; his account is full of wonder at the effect, with little emphasis upon the mechanism. It is the mechanism which interests Vasari in his description of Brunelleschi's staging of the drama. He describes all the mechanical devices by which the children representing angels were held in place about the dome of the church, how the doors of heaven were arranged, etc. The Paradise which Brunelleschi created has been preserved in a painting by his pupil Michelozzo. His decoration of the Portinari Chapel in Milan reproduces much of the scene as enacted according to Brunelleschi's arrangement. And one may well believe that in the case of the angels, *e.g.*, antique victories were not the models, but the Florentine children with their gold sprinkled draperies, gold colored wings, and curling hair.

Pietro Cavallini.—In *Memoirs of the American Academy in Rome*, II, 1918, pp. 75-98 (35 pls.) STANLEY LOTHROP presents a richly illustrated study of the work of the Roman painter Pietro Cavallini. Cavallini was the most important figure in that Roman school which, turning to the study of classical sculpture and painting, succeeded in substituting a degree of reality and beauty for the emptiness and ugliness which Roman art had reached at the middle of the thirteenth century. It was to this school that Giotto owed his early inspiration rather than to the teaching of Cimabue. Among the important works included in Mr. Lothrop's study are the mosaics of Santa Maria in Trastevere, the fragmentary frescoes of the Basilica of Santa Cecilia, and frescoes in the church of San Francesco at Assisi, in the Sala dei Notari at Perugia, and in the chapel of the church of Santa Maria Donna Regina in Naples.

Angelo Bronzino and Ancient Art.—In *Röm. Mitt.* XXXIII, 1918, p. 45-63, (2 pls.) BERNHARD SCHWEIZER points out that the head of the Madonna in

Bronzino's Holy Family now in the Pitti Palace is almost an exact copy of the head of the Cnidian Aphrodite. The original sketch shows other antique influences in this painting. Bronzino seems to have been impressed by Lucian's description of perfect beauty.

An Altar-piece by Girolamo dai Libri.—In *B. Metr. Mus.* XV, 1920, pp. 137–138 (fig.) B. B(URROUGHS) describes the altar-piece by Girolamo dai Libri recently acquired by the Metropolitan Museum, and formerly in the Hamilton Palace collection near Glasgow. It represents the Madonna and Child seated beneath a laurel tree, with St. Leonard, St. Catharine, St. Augustine, and St. Apollonia. The painting has been frequently published, and is described by Vasari (Bohn's ed., Vol. V, 378–379).

Portraits of Raphael.—In *Rass. d'Arte*, VII, 1920, pp. 89–96 (pl.; 10 figs.) C. RICCI discusses, besides the paintings and engravings that have already been recognized as portraits of Raphael, a figure at the extreme left of the fresco of the Expulsion of Heliodorus. This figure is very similar in its principal characteristics to the undisputed portraits of Raphael, the best of which is the one in the School of Athens. But the most striking parallel is found in the picture of St. Luke painting the Virgin, in the Academy of St. Luke, Rome, which is attributed to Raphael and his pupils. The figure of the young man at the right here has always been looked upon as a portrait of Raphael. Especially when seen mirror-wise this is in feature, pose, and dress remarkably like the one in the Heliodorus composition. To be sure, the latter figure holds a paper on which his name is given as Giovan Pietro de' Foliat. This, however, is painted in oil instead of fresco and the writing is not Raphael's; so that it cannot be considered as furnishing conclusive evidence.

Portraits of Piero della Francesca.—Tradition marks as portraits of Piero della Francesca the figure seen in full front among the kneeling group in the artist's Madonna della Misericordia in the Pinacoteca of Sansepolero and a sleeping guard in the Resurrection in the same place. The Hercules in Mrs. Gardner's collection, Boston, has also been thought to represent the artist. A. DEL VITA in *Rass. d'Arte*, VII, 1920, pp. 109–112 (5 figs.), calls attention to another possibility, a figure in the scene of the Visit of the Queen of Sheba to Solomon in San Francesco at Arezzo. The last is most like the figure in the Misericordia composition and seems with it to be more important iconographically than the other two. The seventeenth century portrait of the artist by Santi di Tito (in the Francesco-Marini palace, Sansepolero) shows features similar to those of the supposed self-portraits, but it is too late to furnish any certain evidence.

Pisanello Drawings.—In the continuation of her catalogue of the drawings by Pisanello in the *Codex Vallardi* in the Louvre M. KRASCENINNIKOVA (*L'Arte*, XXIII, 1920, pp. 125–133; 4 figs.) shows that in his studies of animals Pisanello is as much interested in the individual characteristics of his subjects as in his studies of men and women. The indication of type or species never satisfies him, and his manner of drawing, the quality of his pencil strokes, changes with the peculiarities of his subject. The catalogue is completed with a brief study of a miscellaneous series (*Ibid.* pp. 226–229).

Giovanni della Robbia.—The fourth of the series of books which A. MARQUAND is devoting to the study of the della Robbias is *Giovanni della Robbia* (xxiv, 233 pp.; 161 figs.). It furnishes a complete list of the works of the sculptor and a presentation of the pertinent documents. In both respects

there are important additions to previous contributions. Giovanni della Robbia is well known in America, for he is represented in many collections. Two of the most important examples in this country are the Resurrection in the Brooklyn museum (Fig. 7) and the Lamentation in Fenway Court, Boston (Fig. 8.).

Paintings by Bernini.—In *Rass. d'Arte*, VII, 1920, pp. 145–150 (7 figs.) A. MUÑOZ publishes some paintings that place Bernini in a high rank as a painter. The most important is a self-portrait in the collection of the Marchesa Incisa della Rocchetta, Rome. In the same collection is a painting of David with the head of Goliath, which is certainly by Bernini, and in the Borghese gallery are two others, a portrait of a boy, and a portrait of Bernini; the latter cannot be attributed to Bernini with so much certainty because of the superiority of its technique.

Two Paintings by Tintoretto.—In *Z. Bild. K.* XXI, 1920, pp. 207–208 (pl.; 2 figs.) A. L. MAYER publishes two hitherto unknown paintings by Tin-

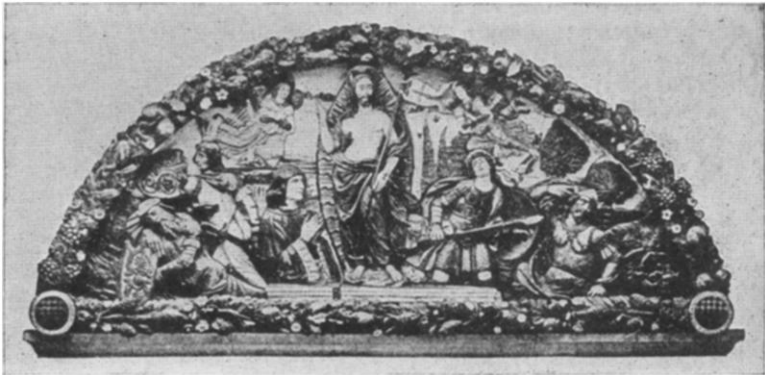


FIGURE 7.—THE RESURRECTION BY GIOVANNI DELLA ROBBIA: BROOKLYN.

oretto. One, a Flagellation of Christ, recently appeared in German art trade and is a splendid example of the work of Tintoretto in about 1540, showing strong influence of Bonifazio and Schiavone. The other is a life-size portrait of a young man in the Gil collection at Barcelona, where it has been attributed to Titian. It could not have been painted before about 1570.

The Landscape of Tintoretto.—In *L'Arte*, XXIII, 1920, pp. 163–180 (9 figs.) M. PITTALUGA writes on the development of landscape art in the work of Tintoretto, beginning with the paintings in the Venice Academy, where the landscape is made to harmonize with the figures, continuing through the pictures of the upper room of the Scuola di S. Rocco, where the landscape and atmosphere assume more importance, and culminating in the paintings of S. Maria Egiziaca and the Magdalene in the lower room of S. Rocco, in which the figures are only accidental, and light and landscape are everything.

The Portrait of Pace Guarienti.—In *L'Arte*, XXIII, 1920, pp. 195–199 (2 figs.) E. TEA presents stylistic reasons for doubting the attribution to Paolo Veronese of the portrait of Pace Guarienti in the Museo Civico at Verona. It

seems possible that the key to the true authorship of the work is to be found in a cycle of paintings—among which the pala of S. Caterina at Bari is typical—that show characteristics of the Caroto brothers as well as of Paolo.

Leonardo's Followers in Milan.—Of the three artists, Bramantino, Solario, and Boltraffio, who best characterize the artistic tendencies in Milanese paint-



FIGURE 8.—LAMENTATION BY GIOVANNI DELLA ROBBIAS: BOSTON.

ing after 1490, W. SUIDA discusses the second two in *Mh. f. Kunstw.* XIII, 1920, pp. 28-51 (14 figs.), tracing the characteristics of their work throughout their careers and giving chronological lists of the paintings that may be assigned to them, among which several previous attributions are changed.

Paintings that have formerly been falsely given to Boltraffio are shown to have been done by three different followers, forming a "pseudo-Boltraffio" group. The characteristics of a "pseudo-Boccaccino" are also studied and a drawing in the Venice Academy, formerly attributed to Leonardo, is given to this artist. Conjectures are made as to some works that may be by Salai, and, finally, a new artist is added to the Leonardo school, A. Pacchietti, whose signature is on a Head of Christ in the Czernin Gallery, Vienna. To him may also be attributed, through comparison with this signed picture, the Ambrosian copy of Leonardo's picture of John in the Louvre, which has been assigned to Salaino.

A Codex of the Acerba.—In *L'Arte*, XXIII, 1920, pp. 120-121 (6 figs.) P. D'ANCONA publishes a little-known codex of the *Acerba* of Cecco D'Ascoli in the Berlin print cabinet, the illustrations of which do not show the style of a follower of Piero della Francesca, as von Seidlitz has suggested, but are evidently the work of a Lombard artist with a style similar to that of such artists as Giovannino de'Grassi. He is a *ritardato*, for the date inscribed in the manuscript, 1475, is fifty years later than the style would lead one to suspect. The date and Lombard origin suggest the hypothesis that this is the very example of the *Acerba* which Leonardo had and which inspired some of his notes.

Michelangelo at Bologna.—In *Atti e Memorie*, IX, 1919, pp. 247-262 (pl.) I. B. SUPINO presents both stylistic and documentary evidence to prove that Michelangelo's work at Bologna was more comprehensive than has been admitted by recent critics, that for the Arca of St. Domenico he made not only the kneeling angel on the right and the St. Petronius (only part of the latter can be considered due to Michelangelo), but also the St. Proclus, which presages the famous David made for Florence in 1504.

Caravaggesque Attributions.—Three famous paintings universally attributed to Caravaggio are studied by M. BIANCALE in *Boll. Arte*, XIV, 1920, pp. 7-16 (5 figs.). Peculiarities distinct from those that characterize Caravaggio's work are pointed out and the paintings shown to be the work of Carlo Saraceni, who came under Caravaggio's influence after much vacillation among others. The paintings in question are the Rest in Egypt, in the Doria collection, Rome; the Madonna della Cappella Cavalletti, in S. Agostino, Rome; and the Denial of Peter, in the Certosa of S. Martino, Naples.

Quattrocento Painting in Rome.—The origins of the new movement in painting that appeared in and near Rome with the return of the holy see to the apostolic city at the time of the accession of Pope Martin V are studied by A. B. CALOSSO in *Boll. Arte*, XIV, 1920, pp. 97-114 (3 figs.). The artistic development of the most important painters working in Rome at this period, of Gentile da Fabriano, Antonio Pisanello, and Masolino has the same basis as the Gothic Renaissance in general, *i.e.*, a free interchange of theories and practices between various states and countries.

The Calumny of Apelles.—In *Rass. d'Arte*, VII, 1920, pp. 173-182 (pl.; 9 figs.), G. Q. GIGLIOLI discusses the representations of Calumny, inspired by Lucian's description of Apelles' painting, that have not already been noted—particularly by Richard Förster in his important monograph on the subject. The most interesting of the numerous pictorial renditions, aside from such important ones as those by Botticelli, Raphael, and Mantegna, are Federico Zuccari's sketch and painting, which show a greater originality of conception of the subject than any of the others.

Vicentino.—A study of the life and works of Valerio Belli, called Vicentino, is made by G. ZORZI in *L'Arte*, XXIII, 1920 (pp. 181-194; 9 figs.). The fine, accurate carving that characterizes the work of this sixteenth century artist is perfectly represented in the crystal cross of the Vatican Library, a casket in the Uffizi, and a cross in the Victoria and Albert Museum.

Giulio Romano.—Bibliographical material relating to the youth and student period of Giulio Romano is given by J. VOGEL in *Mh. f. Kunstw.* XIII, 1920, pp. 52-66.

Andrea Marchesi.—Documents concerning the activity of Andrea Marchesi da Formigine are published by L. FRATI in *L'Arte*, XXIII, 1920, pp. 230-240.

Comacina.—In *Rass. d'Arte*, VII, 1920, pp. iii-iv (2 figs.), G. I. FERRARI gives a short history of the Island of Comacina, lately given by the king of Belgium to the Italian State, and describes the monuments that remain there. The most important of these are the *canonica* of St. Eufemia, with parts of its basilica remaining, and the church of St. Maddalena di Ospedaletto of the eleventh century.

The Ancona of Tuili.—In *L'Arte*, XXIII, 1920, pp. 114-119 (2 figs.) E. BRUNELLI writes on the best of the three paintings that can be assigned to an anonymous Sardinian painter of the beginning of the sixteenth century. The painting in question is an *ancona* in the parish church of Tuili; the other two, at Birmingham and at Castelsardo, have already been published (*Ibid.* XXII, pp. 232-242). The three paintings are closely similar, but the greatest care has been lavished upon the central panel of the Tuili *ancona*, which represents the Madonna enthroned surrounded by angels.

Catalan Painters in Sardinia.—The Sardinian work of two Catalan painters, Raffaele Thomas and Giovanni Figuera is studied by C. ARU in *L'Arte*, XXIII, 1920, pp. 136-150 (14 figs.). Documents indicate the residence of the two artists at Cagliari through twenty-two months, February, 1455-November, 1456. The *ancona* of S. Bernardino in the Museo Nazionale of Cagliari is clearly one of those mentioned in documents and in it the work of the two artists is distinct. Both Flemish and Siense influences are evident in the work. To the better of the two artists can be assigned a *predella* in the same museum, from the church of S. Lucifero, and to the other a painting formerly in the *porta dell'Angelo*. A follower of the school is responsible for a *predella* in Sanluri, Oratorio di S. Pietro.

SPAIN

Monuments of the Province of Burgos.—In *B. Soc. Esp.* XXVIII, 1920, pp. 65-71 (3 pls.; 3 figs.), V. LAMPÉREZ Y ROMEA describes several monuments of Burgos, including the church of Sta. María del Campo (fifteenth to sixteenth century); the sixteenth century church of San Juan, with fourteenth century tower; the church of Santiago in a decadent Gothic style; and the thirteenth century church of Villamorón.

Spanish Masters.—In *Mh. f. Kunstw.* XIII, 1920, pp. 88-90 (7 figs.) A. L. MAYER publishes several important hitherto unknown works by Spanish masters of the seventeenth century. An Adoration of the Kings in the Boross collection, Larchmont, N. Y., shows close resemblances to El Greco, and by

another pupil of that master, Mayno, is a Praying Jerome in the Björk collection. Three signed and dated works by Ribera are of special importance: a bust painting of Cleopatra, 1637, was owned by an English dealer in 1913; the Virgin with the sleeping Christ Child, 1642, in the collection of F. v. Schrenk-Notzing, Munich, is a proof of the fact that not all the artist's work was dark, but that light tones came more and more to predominate; the same is shown by the painting of a dwarf with a dog, 1643, in the Lederer collection, Vienna. A St. Jacob in Battle signed by Juan Carreno, 1660, in the Boross collection shows the strong influence of Van Dyck. Finally, three paintings are added to Zurbaran's account: a Christ at the Martyr's Block, with kneeling donor, 1620, in a Hamburg private collection; a Joseph's Dream, 1642, Madrid private collection, showing that as early as this the artist was already beginning to weaken under the influence of Murillo; and a child's portrait in the Ernst collection, Zürich, painted a few years later, and closely related to this.

FRANCE

A Limoges Cup.—In *B. Soc. Ant. Fr.* 1919, pp. 161-164, V. CHAPOT describes a Limoges cup, signed by Pierre Reymond (d. 1584). On the cover are represented Absalom and Joab. The scene on the interior of the cup is unusual: the meeting of Moses and Jethro (*Exodus*, xviii) in the desert.

BELGIUM AND HOLLAND

Rembrandt and His Circle.—A number of unpublished drawings in the Danzig Museum are described by H. F. SECKER in *Z. Bild. K.* XXXI, 1919, pp. 37-48 (6 figs.). They include one by Rembrandt—a seated old man with hat, similar to one in Vienna—several that are very closely related to Rembrandt, and one each by Pieter Lastman, Gerbrand van den Eeckhout, Samuel van Hoogstraten, and Abraham Furnerius.

Two Miniatures of the Sixteenth Century.—In *C. R. Acad. Insc.* 1920, pp. 311-315 Count DURRIEU discusses two miniatures found in the Book of Hours of the Library of Vienna, which is a fine example of the work of the Ghent-Bruges school of miniaturists. One is a portrait of James IV of Scotland, represented with his patron, St. James; the other of his wife, Queen Margaret, daughter of Henry VII of England. The figure of St. James is closely allied in style to the figures of the apostles on some detached leaves signed with the monogram HB in the Library at Cassel.

An Italian Prince Among Dutch Artists.—In *Rass. d'Arte*, VII, 1920, pp. 117-125 (7 figs.), G. I. HOOGEWERFF writes on the sojourns of Cosimo III de' Medici in Holland in the middle of the seventeenth century. In his diary the prince has interesting comments on his visits to the studios of various important artists and there are a number of Dutch paintings now in Italy that were acquired by him.

The So-Called Maître de Flemalle.—In *B. Soc. Ant. Fr.* 1918, pp. 250-259 F. DE MÉLY publishes some hitherto unrecognized signatures on paintings attributed to the hypothetical Maître de Flemalle. The paintings which have been attributed to him are to be assigned to at least four masters; Roger van der Weyden; two hitherto unknown painters, named Bernhard and Kuhn; and the painter of the unsigned Descent from the Cross in Liverpool.

Rubens' Resurrection Altar.—In *Z. Bild. K.* XXXI, 1920, pp. 157-162 (4 figs.), H. KEHRER discusses Rubens' altar of the Resurrection in the Antwerp cathedral. Though his other altars there have been so much written about, this one is hardly known, and is not even mentioned in the monograph *Klassiker der Kunst*. An analysis of the work shows a combination of classical and Italian Renaissance influences in the cold, sculpturesque treatment of the figures. The angels on the outside of the wings betray their models very clearly. The coiffures are copied from the Apollo Belvedere; the angel on the left has taken over quite completely parts of Michelangelo's David, notably the right hand and arm, without any softening of the masculine quality; the one on the right is copied partly from the David and partly from the Lea of the Julius grave.

AMERICAN ARCHAEOLOGY

GENERAL AND MISCELLANEOUS

Alsea Texts and Myths.—Dr. Frachtenberg's personal contribution to the already existing knowledge of this hitherto little known American linguistic stock has been very great. The present volume (*Alsea Texts and Myths*, by LEO FRACHTENBERG, Bulletin 67, Bureau of American Ethnology, Washington, 1920, 304 pp. 8 vo.) is a collection of carefully recorded and translated texts made by him on the Siletz Reserve, Oregon. Some material in English obtained by Dr. Livingston Farrand is included. The Alsea form a subdivision of the Yakonan linguistic stock. The growing interest among philologists in American linguistics will find a ready field in the many well-prepared collections of texts like this. Mythologists, too, will find Frachtenberg's discussion of the Culture-Hero, Bear, and the Beaver, and his treatment of the explanatory element in Alsea mythology to be instructive. The tribe is now almost extinct; its language is known only to a few individuals.

Publications of the Museum of the American Indian (Heye Foundation).—The practice of listing publications of the Heye Museum in volumes and numbers has been discontinued with the completion of the last volume. The notes and monographs are to appear in the future as independent titles, each with its own index. The most important among recent publications of this series is Marshall H. Saville's, *Goldsmith's Art in Ancient Mexico* (1920; 264 pp.; 21 pls.; 10 figs.). Four plates in color greatly enhance the value of the book. The author has compiled all the available sources on the important subject of the goldsmith's art. He has placed in the hands of the archaeologist a work of reference, treating a metal age in America, which stands historically apart from any antecedent iron or bronze age. The processes of manufacture, of smelting, hollow-casting over a core of wax, gold filigree and mosaics which have caused Mexican goldsmiths' art to stand out as one of the high lights of Central American civilization are treated in the quotations from Cortés, Bernal and Juan Diaz, Martyr, Gomara, Duran and others. The inventories of precious objects of gold sent with consignments of treasures to patrons of the expeditions in Spain read like catalogues of objects which should be in modern museums but of which practically all have been lost or destroyed. The volume

capitalizes the sources of gold, uses of gold, Aztec goldsmiths and their work, gold jewels from Oaxaca, the Nahuatl region, the Tarascan region and the Totonacan region. Saville's volume dealing with an art which even the extravagant statements of the early writers did not exaggerate, reveals "the artistic temperament of the native Mexicans." "So far as the few specimens of gold from Mexico justify us in making a comparison with the same class of objects from other parts of ancient America, we are safe in placing these jewels . . . on a higher plane generally than those of the inhabitants of Chiriqui, Colombia, Ecuador and Peru" (p. 187). Two more monographs by the same author deal with the bibliography of Yucatan, *Bibliographical Notes on Uxmal* (Vol. IX; No. 3, 1921; 106 pp.; 7 pls.), and, *Reports on the Maya Indians of Yucatan* (Vol. IX; No. 3, 1921; 86 pp.). Transcripts of several little known ethnological accounts of the Mayas by Mendez, Aguilar and Hernandez are edited with notes. Vol. III, No. 3, *Hawikuh Bonework*, by F. W. Hodge (84 pp.; 46 pls.; 44 figs.) is a study of artifacts found in abundance in the ruins of Hawikuh, New Mexico, a Zuni site and one of the "Seven Cities of Cibola" of ancient Spanish times. The chief conclusion of interest in the bone objects from Hawikuh lies in the disclosed fact that, although exposed to contact with the Spanish for a period of about 130 years, the ancient industry of these Indians was no more modified by the products of civilization than their religion was affected by Christianity (p. 150). Several numbers in the series are devoted to the Indians of Manhattan Island. *New York City in Indian Possession*, by R. P. Bolton (Vol. XI; No. 7, 1920; 172 pp.; 3 pls.; map) is a historical account, and *Archaeological Investigations on Manhattan Island*, by A. B. Skinner (Vol. XI; No. 6, 1920; 90 pp.; 26 pls.; 19 figs.; 2 maps) is a discussion of sites, consisting of village sites and shell heaps. Based upon a comparative study of the objects from various parts of the city and adjacent territory, Skinner's conclusion is that the "natives were an offshoot from the typical Unami Delawares and not from the Wappinger group which held the east bank of the lower Hudson and extended eastward into Connecticut." They were under considerable Iroquois influence. He further concludes that the Hudson river was a boundary which divided the natives of Delaware culture from those of the New England area; a conclusion coinciding with the demarcations of dialect. *Native Copper Objects of the Copper Eskimo*, by Donald A. Cadzow (22 pp.; 11 pls.; fig.), is an interesting report on some specimens of native copper work obtained from a band of the little-known Copper Eskimo temporarily visiting Fort Norman in the MacKenzie district in 1919.